

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

SPOT TV SURVEY IN THE CIGARETTE FIELD REVEALS:

8 out of 9 cigarette
advertisers who **increased**
their Spot TV budgets in 1957
showed an **increase** in sales.

8 out of 9 cigarette advertisers
who **reduced** their Spot TV
budgets in 1957
showed a **decrease** in sales.

What's behind the big move to Spot TV?
The facts on outstanding Spot TV perform-
ances in challenging sales situations are now
available in the Edward Petry report,
"What Spot TV Did for Cigarette Sales."
A copy is yours for the asking.

WHY 'SHOW-ME' BOYS ARE MOV- ING INTO TV

With Macy's tv budget
up \$500,000 SPONSOR
reports swing to tv by
department stores and
other merchandisers.
Recount for '58: 58%
more stores used 72%
more television spots

Page 29

How Inco sells nickel with pre-tv techniques

Page 32

Top radio com- mercials reflect creativity drive

Page 36

Reach women on their feet with radio—Dr. Scholl

Page 40

KOB-TV Albuquerque
WSB-TV Atlanta
KERO-TV Bakersfield
WBAL-TV Baltimore
WGN-TV Chicago
WFAA-TV Dallas
WICU-TV Erie
WNEM-TV Flint-Bay City
WANE-TV Fort Wayne
KPRC-TV Houston

WHTN-TV. Huntington-Charleston
KARK-TV Little Rock
KCOP Los Angeles
WPST-TV Miami
WISN-TV Milwaukee
KSTP-TV ... Minneapolis-St. Paul
WSM-TV Nashville
WTAR-TV Norfolk
KWTU Oklahoma City
KMTV Omaha

WTVH Peoria
WJAR-TV Providence
WTVD Raleigh-Durham
KCRA-TV Sacramento
WOAI-TV San Antonio
KFMB-TV San Diego
KTBS-TV Shreveport
WNDU-TV... South Bend-Elkhart
KREM-TV Spokane
KOTV Tulsa
KARD-TV Wichita

Television Division

EDWARD PETRY & CO., INC.

The Original Station Representative

New York • Chicago • Atlanta • Boston • Dallas • Detroit • Los Angeles • San Francisco • St. Louis

DIGEST ON PAGE 2



"KBIG JUST DON'T MOVE ME"

True KBIG probably leaves some "cool characters" cold. But there's a good reason. Everything about KBIG—from its *refreshing*, popular music to award-winning news—is aimed at the widest audience of *convincible* prospects. *Mature* people are our major target. And KBIG scores a perfect bulls-eye ...91% *adult* listeners (Pulse, Inc.) in 234 market areas.

A spot campaign on KBIG will reach *buyers*, not the "beat generation." KBIG is the "happy medium" in radio entertainment that produces *profitable* radio coverage...at an average cost of 71% *less* than competitive stations with comparable range throughout Southern California.

POWER 10,000 watts

JOHN POOLE BROADCASTING CO., INC.

6540 Sunset Boulevard, Los Angeles 28, California • HOLLYWOOD 3-3205

National Representatives WEED & COMPANY





RUSS VAN DYKE's news ratings are high as SD.8 ARB.



PAUL RHOADES reports the news, sells the viewer.



MARY JANE CHINN leads the Iowa fashion parade.



AL COUPPEE, high-rated, highly regarded sportscaster.



WIN DOUGLASS reports the sports, sells the goods.



BILL RILEY, veteran air salesman, leading TV personality.



RON SHOOP covers the sports beat; good salesman.



DON SOLIDAY knows the news; does a great job as m.c.



GORDON GAMMACK, newspaper columnist, newscaster.



WALT RENO, man in motion, salesman extraordinary.



BILL JOHNSON, news reporter, able air salesman.



TED HAZARD sells so hard because he's so believable.

Man Alive!

THIS IS TELEVISION IN DES MOINES Iowa's lively center of business activity

ON CAMERA! That's the way this "know-how, go-now" station keeps pace with all that's going on now in Des Moines. "Now" television . . . "this minute" television . . . spontaneous . . . vital . . . television that dominates this big-money, free-spending market.

THE ENTHUSIASM FOR KRNT-TV's "MAN ALIVE!" PROGRAMMING creates enthusiasm for advertised products . . . generates buying excitement that shows up on the cash register. Buy the station survey-proven most people watch most . . . the station far more people depend on for accurate news . . . the station with the most believable personalities, according to Central Surveys, Inc.

YOUR CAMPAIGN IS LIVE . . . LIVELIER . . . LIVELIEST . . . sure of success when you place it on KRNT-TV, CBS-affiliated to give viewers an eyeful . . . so ably represented by Katz. Complete program listings every month in SRDS.

THE DES MOINES TELEVISION MARKET:

KRNT-TV effectively covers 41 of the richest counties in Iowa with 324,000 homes, 88.4% of them with one or more TV sets. Retail sales \$1,229,-064,000. Facts compiled from Television Magazine Market Data, 1958, and Survey of Buying Power, 1958.

You've Got A Live One When You Buy

KRNT-TV

 **CH. 8**



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

The "Show-Me Boys" move into tv

- 29** Why world's most hardboiled merchandisers are shifting media budgets to up their tv advertising. Macy's tv budget reached estimated \$500,000

Inco's half-million sell on spot radio

- 32** Primary target of the International Nickel Co. are people who influence the use of nickel. Timebuying techniques are pre-tv but very effective

Maypo licks premium headaches with tv spot

- 34** Cartoon character identification from 100% spot campaign doubles hot cereal maker's sales areas, brings 10-fold gains against industry's 5%

Radio commercials—better and better

- 36** The awards by Radio Advertising Bureau for the year's top commercials reflect an industry-wide drive for creativity that began some years ago

Parti-Day gets store demonstrations with tv

- 39** SPONSOR's 6th weekly report on unique 26-week test shows demonstrations, displays, newspaper features follow grocer enthusiasm for daytime tv

Radio for working women, says Dr. Scholl

- 40** Veteran foot remedy firm uses dual strategy: musical format and jingle for women listening in factories, personality emphasis for woman at home

How Rambler dealers use syndication

- 42** San Francisco Rambler dealers make their first major tv buy, a fully sponsored Western series for dealer participation: *Mackenzie's Raiders*

Evening viewing up, afternoon down: ARB

- 43** Sets-in-use figures for October show audiences are up across the country from 6 to 9 p.m. The mid-afternoon drop was considerable in some areas

SPONSOR ASKS: What did you get out of this year's BPA convention?

- 48** With the Broadcast Promotion Association convention completed in St. Louis, six station men and a rep give SPONSOR their reactions

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SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town Hoese, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOllywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879

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Davenport, Iowa — Rock Island, Illinois 47th TV MARKET IN THE U.S.

As Reported in TELEVISION AGE, May 19, 1958

41 Albany Schenectady-Troy

46 Omaha

42 Nashville

47 Davenport-Rock Island

43 Champaign

48 Binghamton

44 Miami

49 Raleigh-Durham

45 Sacramento-Stockton

50 Asheville

WOC-TV IS No. 1 IN COVERAGE IN THIS 47th MARKET

48 COUNTIES

Population*	1,727,100
Homes	556,500
TV Homes	469,890
Farm Homes**	97,101
TV Farm Homes**	54,912
Effective Buying Income*	\$2,852,363,000
Retail Sales*	\$2,076,120,000

*Sales Management's "Survey of Buying Power, 1958"
**U. S. Census of Agriculture, 1954



Col. B. J. Palmer
President
Ernest C. Sanders
Resident Manager
Pax Shaffer
Sales Manager
Peters, Griffin, Woodward,
Inc.; Exclusive National
Representatives

THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL.
MOLINE }
EAST MOLINE }



NCS 2



WOC-TV Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO-Radio — Des Moines.





How
DEEP
is the
MARKET?



How
HIGH
is the
COST?

PETERS, GRIFFIN

S P O T R A

NEW YORK
250 Park Avenue
Yukon 6-7900

CHICAGO
Prudential Plaza
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

HOLLYWOOD
1750 N. Vine St.
Hollywood 9-1688

ATLANTA
Glenn Bldg.
Murray 8-5667

DALLAS
335 Merchandise Mart
Riverside 7-2398

FT. WORTH
406 W. Seventh St.
Edison 6-3349

SAN FRANCISCO
Russ Building
Yukon 2-9188

Pioneer Station Representatives Since 1932

Reach or frequency – or both – is a media question that can make big differences in sales results. But there is a way, with Spot Radio, to get the best combination for your advertising.

The **PGW** Colonels have the Answers...

Your sales objectives can be accomplished by the best strategy for each individual market. There's no need to compromise with one plan. Let us consult with you in developing a thorough market-by-market campaign.

THE CALL LETTERS OF THE SALES GETTERS

West

KBOI—Boise	5,000
KHOW—Denver	5,000
KGMB-KHBC—Honolulu-Hilo	5,000
KEX—Portland	50,000
KIRO—Seattle	50,000

Midwest

WHO—Des Moines	50,000
WOC—Davenport	5,000
WDZ—Decatur	1,000
WDSM—Duluth-Superior	5,000
WDAY—Fargo	5,000
WOWO—Fort Wayne	50,000
WIRE—Indianapolis	5,000
KMBC-KFRM—Kansas City	5,000
WISC—Madison, Wisc.	1,000
WMBD—Peoria	5,000

East

WBZ + WBZA—Boston and Springfield	51,000
WGR—Buffalo	5,000
KYW—Cleveland	50,000
WWJ—Detroit	5,000
WJIM—Lansing	250
KDKA—Pittsburgh	50,000

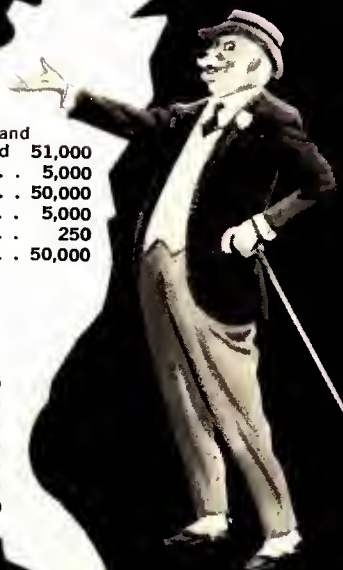
WOODWARD, INC.

Southwest

KFDM—Beaumont	5,000
KRYS—Corpus Christi	1,000
WBAP—Fort Worth-Dallas	50,000
KTRH—Houston	50,000
KENS—San Antonio	50,000

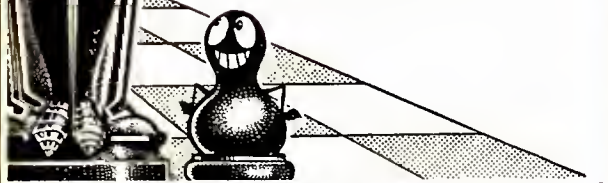
Southeast

WLOS—Asheville	5,000
WCSC—Charleston, S. C.	5,000
WIST—Charlotte	5,000
WIS—Columbia, S. C.	5,000
WSVA—Harrisonburg, Va.	5,000
WPTF—Raleigh-Durham	50,000
WDBJ—Roanoke	5,000

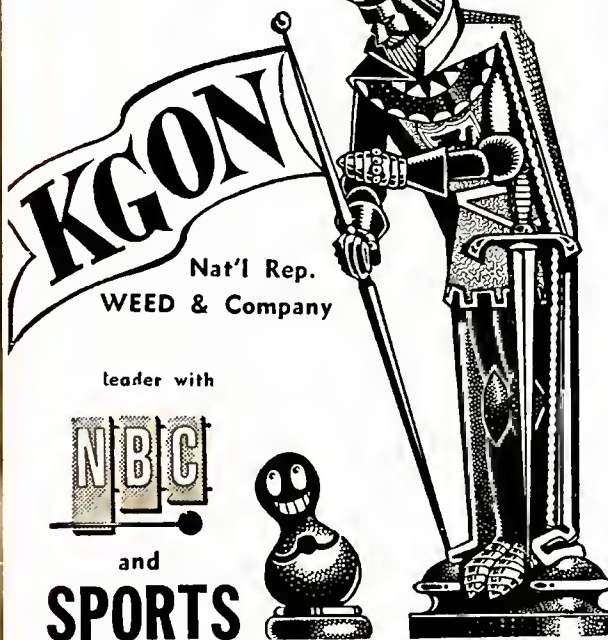


PORTLAND OREGON a KING SIZED AREA

that is
covered by



KING SIZED



Nat'l Rep.
WEED & Company

leader with



and

SPORTS

assures
all
advertisers

KING SIZED
RESULTS



NEWSMAKER of the week

Broadcast circles were buzzing this week with "what does it mean?" questions about developments in Oklahoma City. Chief subject of trade speculations: a young dynamic station operator, long considered the torch bearer of the independents, whose 50,000-watter, KOMA, suddenly moved in to pick up the NBC Radio affiliation recently vacated by WKY.

The newsmaker: Todd Storz, president of Storz Broadcasting Co., a station group that includes WQAM, Miami, WHB, Kansas City, WTIH, New Orleans, and WDCY Minneapolis.

Storz, whose talents for shrewd showmanship, and business-building promotional methods are widely respected in the radio industry, chuckled when SPONSOR called him in Oklahoma City to tell him he was being made Newsmaker of the Week.

"You ought to give the award to Culligan," he said. "He's the one who set off the bomb."

But though NBC Radio's exec. v.p. Matthew J. Culligan was receiving wide-spread congratulations for having snared the KOMA affiliation after apparently stubbing his toe with WKY, the real center of trade interest was Storz himself, and the reasons for his seeming "change in policy."

"Actually," said Storz, "there was no change of policy involved in our decision to affiliate with NBC. I've felt all along that every radio market is an individual and completely separate problem. I've never been against network stations in principle, any more than I've ever said every independent was outstanding."



Todd Storz

"We came down here to Oklahoma City, looked over the local situation, and decided we could do the best job with broad type of programing service. We're carrying about 90% of NBC Radio's sponsored schedule, and we're working out some new formulas and innovations for a smooth combination of network, local and regional programing."

Among the new formulas mentioned by Storz is KOMA's handling of NBC news which comes through on the hour. KOMA makes this its own newscast by beginning a minute early, giving Oklahoma City temperature and weather, and then switching to "our newscaster."

As of now, Storz has no plans for network affiliations in other cities, but admits he'll be studying the network-local program blend very carefully to see the type and size of audience it develops. Needless to say, the industry is going to be studying it too. According to some observers it may easily mark the beginning of a new trend in station and network operations.

To sell Indiana,
you need both
the 2nd and 3rd
ranking markets.

**NOW
ONE BUY**

delivers both—

**AT A 10%
SAVINGS!**

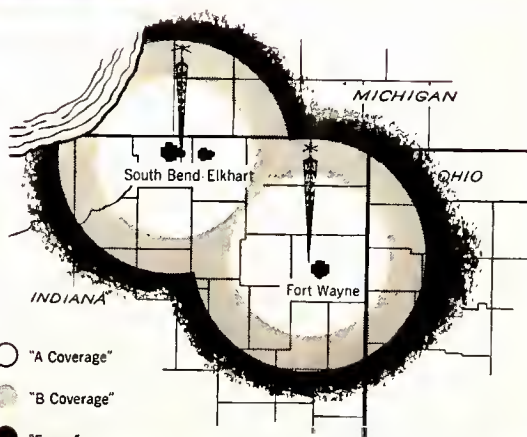
YOU NEED TWO TO REALLY GO in Indiana!



Advertisers anxious to gather speed in Indiana, ride double into this lively sales place. They sweep across *two* major markets—Fort Wayne and South Bend - Elkhart—on *one* combination fare which saves 10%. They thus “cut the ice” in a rich interurbia of 340,000 TV homes—bigger than T.A.’s 43rd market*. Over 1,688,000 people—more than Arizona, Colorado or Nebraska. Effective Buying Income, nearly \$3 billion—and it’s yours with just *one* budget-saving buy!

*Sources: Television Age, May 19, 1958; Sales Management Survey of Buying Power, May 1958.

call your **H-R** man now!



WSJV
SOUTH BEND ELKHART

28
ABC

wkig
FORT WAYNE

33
NBC



Each year as television's audience continued to grow, the prudent ones among us cautioned against a hasty acceptance of its heady statistics.

Each year, they said you would have to wait for it to settle down . . . until the audience got used to having a moving, talking picture in their living rooms.

And each year the audience grew larger.

Surely, now in the eleventh year of network television it seems reasonable to agree that television is no longer a novelty—that the audience and the advertiser have had time to evaluate it.

It is clear to even the most conservative eye that television today is more attractive to the American family than ever before.

IN 1958 the average television family is watching more than ever—an average of four hours and 59 minutes a day. *Tonight at 9, for example, three families out of every five will be watching television.*

Today there is at least one television set in 43,900,000 homes—86% of the nation's total. *And 6,000 new television homes are being added every day.*

Advertisers today are reaching the largest audiences in history at a lower cost per thousand customers than any printed medium can provide.

However you evaluate television today—as a medium of entertainment and information—or as an advertising vehicle—it clearly retains its compelling ability to hold the interest of its audience.

And it always will.

For television moves in the main stream of American life. And the continuing novelty in the images it brings to the viewer reflects the ever changing world of his experience.

Because it reaches more people—at the same instant—than any form of mass communication ever devised, American business invests more of its national advertising appropriation in television than in any other advertising medium.

Because it is attracting the largest nationwide audiences in all television (as shown in the 80 consecutive Nielsen Reports issued since July 1955) the CBS Television Network continues to be the largest single advertising medium in the world.

CBS TELEVISION NETWORK 

The
novelty
of
television
has
worn
off...

1465 FEET
EMPIRE STATE
BUILDING

975 FEET
EIFFEL TOWER

598 FEET
NEXT
SAN ANTONIO
STATION

1531 FEET - TEXAS TALL TOWER

A
NEW
MARKET

TEXAS' TALL TOWER EMPIRE

The third tallest structure in
the world has created the nation's

newest television market.

All currently available set count and market

statistics are obsolete. To reach thousands of new families

in this oil- and agriculture-rich Southwest Empire

you must buy San Antonio's two most progressive television stations —

available now at no increase in rates.

TEXAS



SAN ANTONIO

TALL TOWER
EMPIRE

WOAI-TV

NBC • CHANNEL 4

KENS-TV

CBS • CHANNEL 5

Or do you conclude, as I have, that nearly all oil advertising is composed of windy, meaningless claims, tired technical gobbledegook, and a vast amount of tumult and shouting over precisely nothing at all?

Twenty-five years ago, I was writing such thunderous headlines as "MOBIL OIL BETTERS ITS BEST!" I suspect you'll see exactly this same slogan used for Conoco or Cities Service, or Tidewater, or Amoco or somebody, during the coming year. Fashions in oil advertising do not change. And the fashions are pretty dreadful.

So I said to the Sheik of Bahrein

But the fault does not lie with men like Mr. Hattwick, nor with such agencies as Y&R, Thompson, Compton, B&B and others who have struggled against the thick viscous goo of petroleum thinking for many unhappy years.

The blame belongs at the very top of petroleum's fractionating tower—in the rarified reaches of high-level management.

To understand it you must understand what it is like to present a new advertising campaign to the formidable Board of Directors of one of those oil company behemoths.

The seven or eight solemn executives gathered around that massive conference table, are not really concerned with advertising in any normal consumer sense. Their minds are crackling with the incredible complexities of a far-flung business empire.

The impeccably dressed gentleman at your left is mentally rehearsing the speech he will make to the Sheik of Bahrein Island on his next trip to the Persian Gulf. That hawk-faced fellow across the table is conjugating the antitrust provisions of the Sherman Act, worrying about the vagaries of the Texas Railroad Commission, computing the freight rates from Aruba. The bespectacled scientist beside him is dreaming of wondrous new petro-chemicals, and his heavy-set neighbor with the paunch is plotting a \$50 million cracking plant that will knock the hell out of Shell.

To them, collectively and corporately, advertising means very little. Little except for two things. They'd like it to project a flattering image of their own secret personal dreams. And they are very conscious of what their competitors have to say.

The unwritten petroleum code

As a result, the advertising approved by these men (and let's be honest, the advertising submitted to them) tends to be packed with boastful, technical, and scientific claims that glorify their own mighty engineering and manufacturing achievements—but mean less than a Houdry cracker to the average American motorist.

Furthermore, such advertising is almost invariably aimed to impress a small circle of other oil men, to answer, top, or stun old Joe at Texaco, or Kelly at Skelly—who cares what the customer thinks?

And this board room corporate thinking—or not thinking—extends downward through the organization to the nether reaches of most oil company advertising departments. It forms a secret, unwritten code for most petroleum advertising. It infects even their own marketing specialists.

Can anything be done to correct it?

Frankly, I'm skeptical. I do think this. If the petroleum industry ever learned to use advertising with anything like the efficiency and sophistication of the food, drug, cigarette, cosmetic or soap industries, you'd see oil company appropriations twice what they are today. How about it Mr. Hattwick?

*



She's a
very vital
statistic.

Her viewing habits help provide KOIN-TV with delightful rating and coverage figures; her buying habits provide KOIN-TV advertisers with delightful sales figures. In Portland and 32 surrounding Oregon and Washington counties, she and KOIN-TV furnish the jolly CBS-TV Spot Sales crew with a fascinating story they love to tell. Just try them.

KTOK WAAB
WSAV

WHBQ WARM
WING

KXOL CKLW
WCOL



WHK
WEEP
WKLO
WNEW

WIL
KBOX
WRIT

in the garden of EASTMAN

The first seed was planted in July. Today—only four months later—The Robert E. Eastman Company represents 16 of the finest radio stations in America.

We are proud to have had a small hand in the development of this campaign and would like to add our salute to a really terrific guy.

jay victor & associates inc.
advertising and public relations

NEW YORK: 515 Madison Avenue, New York 22, N. Y. - Barclay 7-6474

NEWARK: 1225 Raymond Boulevard, Newark 2, N. J. - Market 3-8487

multi-city buying is in fashion, too

Capes are the last word in menswear fashion, but buying WGAL-TV's low-cost, multi-city coverage is an established custom. This pioneer station is first with viewers in Lancaster, Harrisburg, York, and numerous other cities including: Reading, Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro.



STEINMAN STATION
Clair McCollough, Pres.



316,000 WATTS

WGAL-TV

CHANNEL 8 • Lancaster, Pa. • NBC and CBS

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

America's 10th TV Market • 942,661 TV households • \$3¼ billion annual retail sales • \$6⅔ billion annual income

Lancaster • Harrisburg • York • Reading • Gettysburg • Hanover • Lebanon • Chambersburg • Waynesboro • Lewistown • Sunbury
Carlisle • Pottsville • Shamokin • Lewisburg • Hazleton • Mt. Carmel • Bloomsburg • Hagerstown • Frederick • Westminster

SPONSOR-SCOPE

6 DECEMBER 1958

Copyright 1958
SPONSOR PUBLICATIONS INC.

As the result of CBS TV's latest major policy change, the must-buy concept—in terms of markets—seems headed for the junk pile. This is the situation:

- Effective 1 March, CBS basic required (specific) stations order policy will be supplanted by a policy of minimum dollar requirements and minimum (selected) number of stations.

- Instead, CBS TV will adopt a minimum structure based on dollar volume.

The move took both the network's affiliates and Madison Avenue by surprise. For it marks a sweeping change in the concept of network buying, involving:

CBS TV: The new policy will eliminate a highly sensitive point of attack from the FCC-Barrow Study Report and the Justice Department; at the same time it broadens the flexibility of network buying. However, when a high-rating show or premium period becomes available, the nod will still go to the advertiser who can offer the largest station lineup. The network feels it will get optimum clearance cooperation from its affiliates.

ADVERTISERS: Important agencies—contacted by SPONSOR-SCOPE—hailed the abandonment of the must-buy as healthy for the business and a blessing to advertisers who prefer tailored coverage. On the other hand, some agencies wonder whether network buying won't become more difficult in the event affiliates elect to take the CBS easement as a way of wiggling out of network option time.

AFFILIATES: Several of the stations polled by SPONSOR-SCOPE described the network's action as a step toward the eventual breakdown of the network structure. Others think that CBS was putting itself in a position where it could more easily accept business that might otherwise go to spot. On the whole, however, the reaction was favorable to the network.

REPRESENTATIVES: With the must-buy lid off, reps may have to go back to selling agencies and advertisers on the inclusion of their stations in the network lineup—a non-commissionable function for them—on the premise they need the programs before they can get chainbreaks.

NBC TV meantime finds itself faced by a decisive maneuver in policy by CBS TV; its strategy at this point still is under wraps.

Radio stations in the top markets will have an unusually heavy campaign running for Cannon Mills (Ayer) for a couple weeks in January.

The schedule calls for at least 40 markets, with the individual market allotments running as high as \$2,000 a week—an extraordinarily high figure for a quick splurge these days.

(The last time Cannon put on one of these White Sales promotions, the beneficiary was spot tv.)

Another entry on the national spot radio scene this week: Delco (Campbell-Ewald), which will use 11 markets for 13 weeks starting January. Program type: Weather.

The air media might as well reconcile themselves to this general strategy of Detroit automotive spending for the next seven to nine months:

- Money allocations will be in flights.
- After each brief (but heavy) splurge, the company will wait and measure the results.

- If the payoff comes up to expectations, the next flight will entail a still greater expenditure.

There's a possibility that this flight-to-flight buying may even apply to network tv.

Sellers of spot radio can look to Schlitz for a big hike for that medium in 1959. Part of the inspiration is this: Schlitz has been able to get top artists to record its new jingle, which already is catching fire.

You can get a good insight into what leading air media advertisers are thinking and planning by the sort of information they're asking the big research organizations to dig up for them.

For example, the requests coming into Nielsen deal pretty strongly with efficiency. Advertisers are anxious to get information which:

- 1) Evaluates the efficiency of the various units in the advertiser's total buy, in terms of a) audience reach, and b) specific brand effectiveness vs. a competitive brand.
- 2) Discloses specifically how participation in the medium fits into the marketing pattern of the product.
- 3) Shows the best combination in both tv and radio (as regards frequency and reach) to achieve certain marketing goals.
- 4) Analyzes the balance of programing on both a day and nighttime basis that would exceed the efficiency of a competitive brand. (For instance, how would a competitive brand go about topping the audience accumulated by Salem.)
- 5) Tabulated market-by-market cost efficiency vs. that of competitive brands.

Advertisers will be spending about 25% more for unlimited use of taped spots than the prevailing rate for the similar use on film.

Even though the new AFTRA contract still is in negotiation, the price for "wild" spots on tape (unrestricted use over 13-week cycles) has been settled.

It's \$312 per performer per spot, plus 5% for pension and welfare. The rate that the Screen Actors Guild established for film is \$260. (AFTRA started the bargaining by asking for \$850 per spot.)

A factor that improved the position of the networks: Polls taken by AFTRA in key centers indicated that members were not too anxious to go on strike.

You'll find a lot of media people on Madison Avenue who think that the best New Year's resolution tv stations could make is to take a long look at their rate cards and do something about simplifying them.

The gist of the plaint: Rate cards have grown so complicated that more and more time is spent bringing them into estimating focus. That's tended to add to the cost of the over-all buying procedure.

Reps themselves have recognized that the increasing complexity of rate cards has actually proved a heavy drain on their salesmen's working hours. A project for standardizing rate cards is high on the SRA's 1959 agenda.

To trade insiders, Fortune Magazine's description of Philip Morris' sponsorship of I Love Lucy as a classic tv flop has certain elements of humor.

In the first place, John Toigo, then associated with the Morris account at Biow, today will admit the cancellation of Lucy was one of the biggest mistakes of his career.

Second, Sanka's subsequent tie-up with Lucy lifted it to third place among all coffee brands and netted millions of profits for General Foods.

For a cross-section of Madison Avenue's reaction to Fortune's recent article on tv as the light that failed, these two quotes from veteran admen serve as a sum-up:

Quote #1: "A sorrowful use of what is supposed to be unbiased journalism to bolster its own medium's competitive predicament."

Quote #2: "It'll serve, for one thing, to keep tv at an aggressive edge, restating the story of its growth and successes and coming up with ways for making the medium even more attractive for both the viewer and the advertiser."

(See How Fortune Tips Off New Anti-tv Line, page 33, 29 November SPONSOR.)

Bewailers of the low state of network tv programing might take note of the fact that viewers the past weekend were treated to two top-draw symphonic specials and an off-Broadway musical comedy, whose joint cost in time and talent came to \$1.4 million.

The trio, two of which received uniformly rave reviews, were: Leonard Bernstein and the N. Y. Philharmonic (Lincoln), Victor Borge (Pontiac), and Wonderful Town (multiple-sponsored).

Interested buyers of minute participations in NBC TV's Ellery Queen and Cimarron City are getting an estimate of what the cost-per-1000-per-commercial minute will be for the two shows the first quarter of 1959.

The quoted figure: \$3. The nighttime average, notes the network, is around \$3.50.

Involved in all this is NBC TV's latest departure in sales policy. Queen and Cimarron can now be had in alternate week 20-minute segments, with the allotted two minutes of commercial spread out over two weeks.

P&G is not very happy with the way its two new operas—Today Is Ours and From These Roots—are faring on NBC TV, but it plans to ride along with them through the first of 1959.

The chances are that these afternoon serials (which P&G is sponsoring only partially) will be replaced.

The network meantime got a renewal from Corn Products for three daytime quarter-hours, adding up to about \$3 million a year in billings.

You need no better clue for the motivation behind the magazines' concerted attack on tv than what's been happening to their advertising revenues when compared to daytime tv alone.

One of the hard facts that point up their predicament is this:

From January to September of this year, the 20 top advertisers in daytime network tv made an aggregate gross expenditure for time only of \$78.4 million; meantime their gross billings in nine leading women's magazines for the same period were only \$14.3 million.

Here are the comparative billings by individual advertiser:

Advertiser	Daytime Net Tv	Women's Magazines	Ratio
Procter & Gamble	\$24,682,000	\$2,777,000	9:1
Colgate	9,577,000	1,071,000	9:1
Lever Bros.	5,437,000	1,157,000	5:1
Kellogg	4,200,000	—	—
General Foods	4,360,000	1,287,000	3½:1
Standard Brands	4,239,000	481,000	9:1
Sterling Drugs	3,629,000	455,000	8:1
American Home	5,369,000	645,000	8:1
Bristol-Myers	3,135,000	1,494,000	2:1
Gillette-Toni	1,115,000	321,000	3½:1
General Mills	2,451,000	2,277,000	1:1
Pillsbury	1,994,000	96,000	20:1
Corn Products	2,497,000	449,000	5½:1
Libby, McNeil & Libby	914,000	208,000	4:1
National Dairy	480,000	1,305,000	1:3
Sweets Co. of Amer.	855,000	—	—
Mentholatum	507,000	—	—
Vick Chemical	429,000	228,000	2:1
Miles Laboratories	1,283,000	63,000	20:1
Swift	1,282,000	78,000	16½:1
TOTAL	\$78,437,000	\$14,392,000	5½:1

Source: Tv billings: LNA-BAR (gross time); magazine billings: PIB (gross).

Impulse buying has reached the point where less than 10% of supermarket shopping is done from prepared lists.

Marketing men attribute this primarily to tv, which—by its lavish product displays and demonstrations—has created in the shopper an almost automatic tendency to try the new and the different.

Madison Avenue can look to an invasion in June of presentation-pitching spokesmen for the National Assn. of Tv & Radio Farm Directors.

The idea was triggered by Bob Palmer, of Cunningham & Walsh, when he told the NATRFD convention in Chicago this week that the farm fellows don't bring themselves to Madison Avenue's attention forcibly enough.

Other high points of the gathering:

- Even though their main target remains the farmer, the conventioners showed they were becoming more and more eager to gain the attention of suburban audiences.
- Rep people on hand urged the farm directors to work more closely with their reps and make a point of inviting more of them to their next annual meet.

Big business in its product and market planning is moving out of a self-imposed vacuum.

Instead of confining its planning and strategy to its own four walls on the premise that each company is a world by itself, it's spending more on researching what the competition is doing.

The new theory:

You can't meet and defeat the competition unless you find out what's going on behind his front line.

NBC TV this week took inventory on where it stood billings-wise on the Today and Jack Paar shows compared to a year ago.

The rundown resulted in these statistical observations:

- 1) Billings in the final quarter of 1958 will be 40% ahead of 1957.
- 2) The two shows will be doing about \$1 1/4-million a month the first quarter of 1959, topping the first three months of 1958 by 50%.
- 3) Total number of advertisers that used Today and Paar during 1958 was 106; for about 25% of them, it was their first use of tv.

It may be nothing but wishful thinking, but more and more admen on Madison Avenue have lately been voicing this hope:

The time is near when the business will stop making a fetish of numbers and start buying tv and radio on the basis of qualitative audiences and their educated grasp of the media.

Note these admen: Out of growing competition will come a new set of ground rules—the most important of which will be acceptance of the need for quality buying.

In their opinion, once their own associates exercise enough boldness to impress this concept upon clients they'll gain more respect for their function and do a far more effective job with tv in particular.

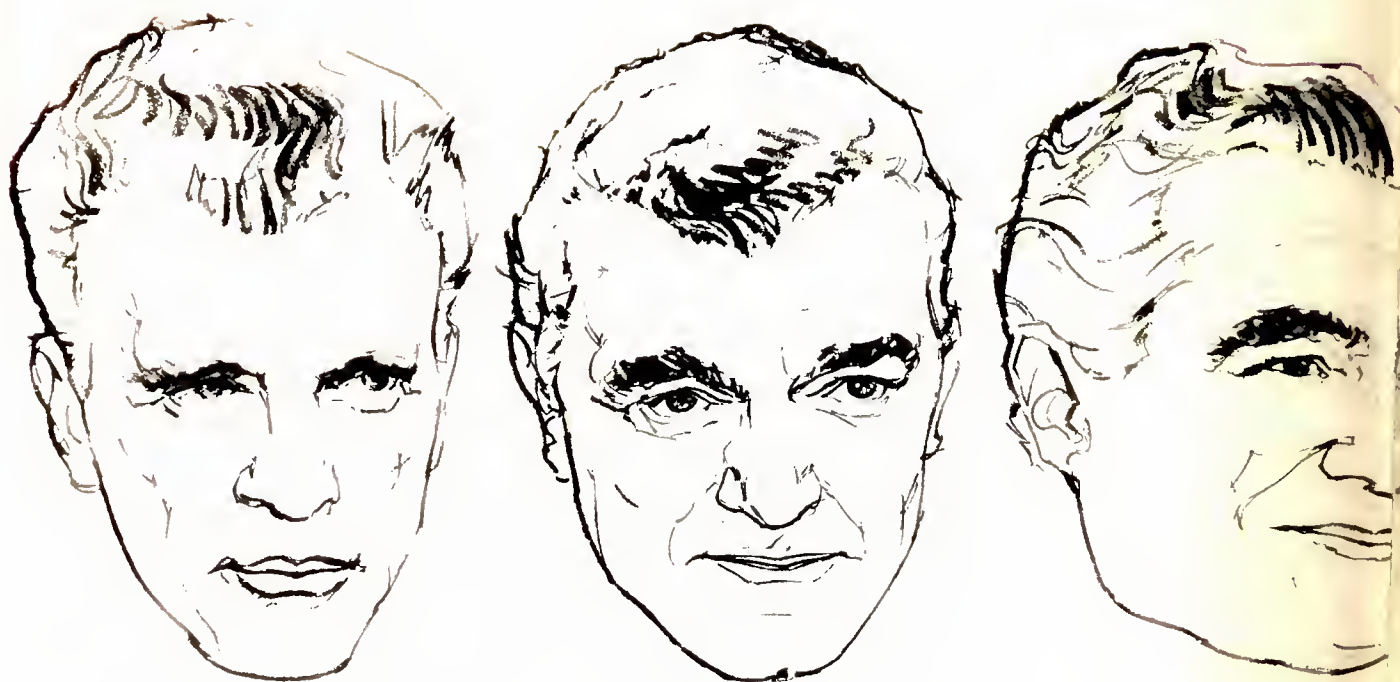
The response of a top-ranking network official to all this: "Let them try to sell that idea to Cincinnati and White Plains and see what happens!" (Nonetheless, drastic changes in the concept of selling network tv already are under way as noted on page 17.)

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 62; Washington Week, page 59; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 74; and Film-Scope, page 57.



Production now on ITC series in
Paris, London, Rome, New York,
Hollywood, and around the world!

ITC's
1959 plans for your future include
world-renowned stars DAN DAILEY,
JACK HAWKINS and VITTORIO DeSICA,
in the first of ITC's "series of stature"



DAN DAILEY, JACK HAWKINS and VITTORIO DeSICA -
the first of the cast selected for "THE FOUR JUST MEN"

This is only one of many productions of magnitude envisioned by ITC, Independent Television Corporation

Less than ninety days ago, Jack Wrather, Chairman of the Board and Walter Kingsley, President of ITC, said: "We're going to provide the television industry with facilities — sales, service and products — without equal anywhere throughout the world"

By September 22, another announcement was made of "the first of several expansion moves planned for ITC both here and abroad." Jack Wrather and Walter Kingsley stated that ITC had acquired TPA, Television Programs of America, Inc., a leading television production and distribution company

This then is ITC's first "Quarterly Report" to you in the advertising industry

ON THE NETWORKS:

LASSIE (CBS) — *The Emmy and Peabody Award-winning all-family program!*

Sponsored by The Campbell Soup Company through Batten, Barton, Durstine & Osborn, Inc. Now in its 5th year in television.

THE LONE RANGER (ABC, CBS) — *The first Western and longest run show produced for television*

Sponsored by General Mills, Inc. through Dancer-Fitzgerald-Sample; The Cracker Jack Co. through Leo Burnett, Inc.; The Nestle Co., Inc. through McCann-Erickson, Inc. and Smith Bros. through Sullivan, Stauffer, Colwell & Bayles. Now in its 25th year in broadcasting — 10th in television.

FURY (NBC) — *Consistently delivering a higher share-of-audience than any other network show!*

Sponsored by The Borden Company, Inc. and General Foods, Inc. through Benton & Bowles.

THE GALE STORM SHOW (CBS) — *Instantaneous hit, now sponsored for third successful year!*

Sponsored by The Nestle Co., Inc. through Bryan Houston, Inc. and Lever Brothers Company (to start January, 1959).

IN PRODUCTION FOR NATIONAL SALE:

THE FOUR JUST MEN — Based on Edgar Wallace's thrilling novels, starring Dan Dailey, Vittorio DeSica and Jack Hawkins.

CANNONBALL — Stirring human-interest series about truckers on the highway to high adventure, produced by Robert Maxwell, creator of Lassie.

THE ADVENTURES OF TOM SWIFT — Daring space-age version of the beloved all-American classic

INTERPOL CALLING — Chilling drama of the international police force.

FOR LOCAL MARKETING:

SERGEANT PRESTON OF THE YUKON — First time available locally after 3 years on CBS Television

NEW YORK CONFIDENTIAL — Sponsored regionally by D-X Sunray Oil Co., Inc.; Drewrys, Limited.

JEFF'S COLLIE (Syndication title) — the original cast that made *Lassie* the network's most honored show

ARROW PRODUCTIONS:

SUSIE, re-runs of *Private Secretary* — starring Ann Sothern • **THE COUNT OF MONTE CRISTO** • **THE ADVENTURES OF TUGBOAT ANNIE** • **RAMAR OF THE JUNGLE** • **STAGE 17** • **THE NEW ADVENTURES OF CHARLIE CHAN** • **MYSTERY IS MY BUSINESS** • **HAWKEYE AND THE LAST OF MOHICANS** • **THE HALLS OF IVY** • **FEATURE ANTHOLOGY**

ITC's objective is to enable you to be a winner in the constant contest for audience

We think you'll enjoy talking matters over with us when you want to increase your sales — and we'd welcome being of service to you

If you prefer, you can write directly to us. Telephone or wire collection if you wish. We're making 1959 strategy-for-sales plans today. We cordially invite you to join us — to let us make our plans together

Independent Television Corporation was founded by:
The Jack Wrather Organization.

Associated Television, Ltd. of England (television station operators, program producers and theater owners in England and, through Broadcasting Associates Pty. of Sydney, television station operators in Australia).

Carl M. Loeb, Rhoades and Co. (investment bankers).

The Jack Wrather Organization itself also includes: *Muzak, The Disneyland Hotel*, and, in association with Edward Petry & Co., *KFMB, KFMB-TV*, San Diego, and *KERO-TV*, Bakersfield.

ITC maintains offices in New York, Hollywood, Chicago and London, and has representatives in all important centers in the United States and in eighteen countries throughout the world.

The letters "ITC" in a bold, red, serif font, enclosed within a thin red rectangular border.

**INDEPENDENT
TELEVISION
CORPORATION**

488 Madison Avenue • New York 22 • PLaza 5-2100 — *Walter Kingsley, President*

Timebuyers at work

Stan Newman, Richard K. Manoff, Inc., New York, feels that not enough has been said about the inadequacies of total home impressions as a guide to a schedule's value. "It is not how many impressions a schedule achieves that is of prime importance, but rather where these impressions are made," Stan says. "For some products it is more desirable to reach 75% of the homes in a market an average of three times per week, rather than 25% of the homes nine times. Yet the total number of home impressions in both these cases would be the same. Still further, when a schedule does reach 75% of the homes an average of three times per week, a buyer should know whether it is reaching all these homes approximately three times each, or most of them only once in the week with a very small group receiving 10 impressions a week." Stan thinks that the effective penetration of a spot schedule, like that of a network program, must be measured in terms much more specific than total impressions alone. "Behind this big number lie the analytical facts and figures needed by us for effective buys."



Jane Leider, Atherton, Mogge, Privett, Los Angeles, is a strong advocate of the saturation campaign. "With the exception of the specialized audience to be reached with sports programs," Jane thinks, "saturation spot gives the client the largest number of people for the least amount of money." Jane also feels that the opening



up of nighttime tv for spot buys has helped the local and regional advertiser tremendously. "In Los Angeles, in particular, there is the example set by KTTV which offers one-minute and 20-second announcements in Class A time in four different quality half-hour programs weekly, alternating with another four programs — of the same caliber — the following week." Jane bought this plan for Jersey-maid Milk, feeling that such varied

programs as *Colonel Flack*, *San Francisco Beat*, *MacKenzie's Raiders* and *New York Confidential*, would hit a good cross-section of the viewing audience. "And," Jane notes, "other stations are adopting a more realistic attitude, offering increased flexibility in their schedules. It will provide advertisers with greater mileage for their dollars."



"I" is Intent.

What is he hearing?

A sound in the foreground

Seems to be nearing!

The sound he hears is the **FOREGROUND SOUND** of KHJ Radio which has been selling Angelenos for a long, long time.

Until a few years ago we at KHJ never thought much about our sound *as a sound*. For more than 36 years we've been programming informative, stimulating radio fare designed to serve as a good deal more than comforting background noise. And the worth of this "Foreground Sound" policy has continued to prove its value to our advertisers in terms of cumulative listening.

Yes, that sound he hears is KHJ Radio ...and the sound that most often follows is that of your cash register.

To underestimate the variety of tastes in Greater Los Angeles is to underestimate KHJ's ability to sell.

**KHJ
RADIO**

LOS ANGELES
1313 North Vine Street
Hollywood 28, California
Represented nationally by
H-R Representatives, Inc.



TOP RATING RECORD means

more viewer attention

**Radiating effectively from the
RALEIGH - DURHAM
AREA**

WRAL-TV has an unequalled rating record in the Raleigh-Durham area . . . based on ARB surveys, sign-on to sign-off, since the day this station started operations.

The reasons? Plenty of them! The best of the NBC network shows, from TODAY to JACK PAAR . . . popular choices from ABC . . . plus exclusive local programs that attract and hold loyal audiences.

Superlative equipment is another WRAL-TV asset — first Ampex Videotape recorder in North Carolina . . . \$100,000 4-camera mobile unit . . . two of the South's largest studios with seven cameras, rear screen projector, three 70-circuit lighting boards.

To get *sales results*, use the station viewers choose!
Are you on?

4-CAMERA MOBILE UNIT • VIDEOTAPE RECORDER • LARGE NEW STUDIOS

WRAL-TV

CAROLINA'S Colorful CAPITAL STATION

Serving the area from Greensboro to the coast, from Virginia to the South Carolina line—a total of more than 2 million population

Fred Fletcher,
Vice Pres. & Gen. Mgr.
Raleigh, North Carolina
REPRESENTED BY
H-R, INC.

FULL POWER CHANNEL 5
NBC AND LOCAL COLOR

**49th and
Madison**

Attacks on tv

It is encouraging to the credit of SPONSOR that you at least recognize the truth and wisdom expressed by Mr. Heiskell, publisher of *Life*.

Why shouldn't the print men adopt an *attack* of growing severity against competition so richly deserving such an attack and so defenseless against it? Defenseless, in reality, as amateurs or immatures, are defenseless against the pros—amateurs of the classroom vs. the learned pros with years on the firing lines.

The air media need *more* than "statesmen" as they flounder contentedly under mediocre *management* and egg-head persuasion.

If Publisher Heiskell was gratuitous in his recent observations, *Fortune* is rightfully paternal in *its* current observations on television.

Indeed, sir, can you designate the occasion when less was done with a greater opportunity than has been done with television?

Joe Vinti
Carlo Vinti Advertising
New York

● Mr. Vinti is commenting on an editorial in the 15 November issue of SPONSOR. For SPONSOR's reply to the attacks of print media, see page 33 of the 29 November SPONSOR.

Is radio being short-changed?

"Radio: Is it the short-changed ad medium?" in your November 1st issue is excellent and very, very timely.

Although spot radio in Canada is booming, I frequently feel that the supporting ice is getting too thin and if radio is to reap the reward it so richly deserves, then we must have a continually increasing program of positive selling and research.

Chas. W. Fenton
Sales Director
Broadcast Advertising Bureau
Toronto

● SPONSOR agrees with Mr. Fenton completely on the need for a program of positive selling and research. That goes for the U. S. as well as Canada. SPONSOR plans to embark on a comprehensive study of spot radio, its problems and effectiveness as one of our leading projects in 1959.

We have read with great interest the article "Radio: Is it the short changed ad medium?" in your November 1st edition.

This is a very fine article, we feel, and one we would like to circulate among some of the large white space advertisers in our area.

Dean Fleischman
commercial manager
WSPB, Sarasota, Fla.

Sponsor-scope

May I have your permission to re-print the sixth item on page 19 of 25 October SPONSOR-SCOPE and distribute it to a number of agency time-buyers? It gives a real clue to sales of the EMP group.

P. B. Hinman
mgr., WCBF-TV
Columbus, Mississippi

• The item deals with how an advertiser increases his cost efficiency by increasing his lineup of tv network stations.

Quick response on Feniger story

I have already received many interesting letters from station operators as a result of the piece you did in this week's SPONSOR.

Most of the replies have been from station operators who have attached examples of their current promotional work to point out that they share my feelings as you reported them.

Of particular interest is the fact that I received letters in my Tuesday morning mail, which indicates exceedingly quick action on the part of your readers.

Thanks for doing such a good job.

Jerome Feniger
vice president
Cunningham & Walsh

• The story appeared on page 40 of 15 November SPONSOR.

Kroger radio

I read with interest your article on Kroger Radio in the November 22 issue of SPONSOR. Unfortunately you have credited our St. Louis Division as the source of these ideas, whereas the "personalities on Radio" program originated in our Roanoke Division on WROV Radio. Just thought you would want to get the record straight.

Wm. J. Sanning
mgr. of adv. & sales promotion
Kroger Co.
Cincinnati

KOBY Shows a Beautiful Figure



KOBY Listeners Add Up to 638,900 Unduplicated Homes Weekly!

The September Cumulative Pulse audience for the San Francisco-Oakland 6-County Area shows KOBY's family-style programming attracting listeners in 72.5% of radio homes in this major market. No double spotting assures you fullest impact.

10% combination discount when you buy both KOBY and KOSI.

KOBY 10,000 watts

San Francisco is KOBY-land!

See PETRY FOR KOBY, San Francisco
and KOSI, Denver

WGVM
in
Greenville,
Miss.
Mid-America
Broadcasting
Co.



220,000

cheered WSB-TV tenth anniversary parade



PEACHTREE STREET WAS JUMPING.

Never in the history of fun-loving Atlanta had so great a throng turned out for any event. Nearly a quarter-million people came to help celebrate WSB-TV's 10th birthday; to show their affection for WSB-TV stars and appreciation for the programming this station gives them.

This thundering response gives you a more revealing picture of WSB-TV's dominance in the Georgia market. Skillful showmanship teamed with intelligent programming in the public interest has made WSB-TV one of the nation's truly great area stations. Certainly your advertising in Atlanta belongs on WSB-TV.



"White Columns" is the home of WSB-TV and WSB Radio in Atlanta

WSB-TV

A T L A N T A

NBC affiliate. Represented by Edw. Petry & Co. Affiliated with The Atlanta Journal and Constitution.



FIGURES LIKE THESE CONVINCE DEPARTMENT STORES

First 50 Markets

	NEWSPAPERS	TELEVISION
WEEKLY COST.....	\$37,770	\$29,859
DELIVERED COPIES.....	15,869,000
DELIVERED HOMES.....	?	16,144,000
COST-PER-1,000	\$2.38	\$1.85

Second 50 Markets

WEEKLY COST.....	\$17,350	\$10,888
DELIVERED COPIES.....	4,421,000
DELIVERED HOMES.....	?	4,241,000
COST-PER-1,000	\$3.59	\$2.57

These figures compare the cost and audience size of a spot tv schedule and a 1,000 line newspaper ad. One newspaper vs. two 20-second tv announcements on a single station at 8:30 p.m.--per week per market. Tv costs less, delivers more, and advantage for tv becomes even greater in 51-100 market. Source: TJB

The "Show-Me Boys" move into tv

- Why the world's most hardboiled merchandisers are shifting media budgets to step up their tv advertising
- 58% more department stores used 72% more tv spots in 1958. Macy's tv budget reached an estimated \$500,000

New York viewers of Macy's Thanksgiving parade, presented this year over NBC TV, saw once again the towering balloons, and glittering bands of this popular annual feature, plus some startling new commercials, straight and co-op, for such items as model missiles and the durable Betsy Wetsy doll.

But probably few people, outside the retail industry, have recognized the substantial inroads which tv is making

in the department store field, long considered the most "hard-boiled" of all modern marketing operations.

According to a just-completed analysis of Broadcast Advertisers Reports for the third quarters of 1957 and 1958, department stores in 15 top markets are sharply increasing their television expenditures.

In these markets the number of stores using tv has risen from 33 to

58, a gain of 58% over 1957. And the total number of weekly spots used by such stores has jumped from 377 to 650, a 72% rise.

Behind these healthy tv increases lie marketing facts of great significance for every tv advertiser:

- Changing patterns in American living are putting new sales, cost, and profit pressures on many types of retailers, and particularly on department and speciality stores.

- Population shifts to the suburbs are forcing a re-evaluation of such favorite department store media as daily and Sunday newspapers, and a reconsideration of both their coverage and their effectiveness.

- Department store merchandisers are approaching tv with the same sales-conscious, result-conscious attitude they

ITEMS AND SERVICES FEATURED ON TV BY MACY'S



Heavy tv spot saturation was given these typical items on one New York station in 1958

BEAUTY PARLOR
 AUTO TIRES
 FURNITURE
 BATHING SUITS
 MATTRESS SALE
 LAWN MOWER
 AIR CONDITIONING
 MARBLE TABLE
 MINK SALE
 MACY'S SHEET SALE
 HOME FURNISHINGS
 SLIP COVERS & UPHOLSTERING
 BROADLOOM
 FUR SALE
 SPRING SALE
 CARPETS
 MEN'S SLACKS

have always applied to advertising. ("It is our belief that retail promotion techniques are at least as good, if not better, than that of the much-vaunted grey flannel set," says Edward F. Engle of the National Retail Merchants Association.)

- Department stores of all sizes, and in all types of markets, have piled up impressive factual data on all types of tv sales results, and are now using tv with more efficiency and assurance than previously.

- While department store tv budgets vary widely (Macy's is estimated at \$500,000) there is a growing acceptance for the view expressed by TvB's retail v.p., Howard P. Abrahams, that tv total should represent at least 15% of a store's total promotional budget.

- The use of tv co-op money by department stores is expected to rise, as stores and manufacturers become more familiar with television promotional techniques.

The economic pressures on department stores in the past 10 years have been substantial. The rise of super-markets, discount houses, shopping centers, home furnishing stores and other types of outlets cut the department stores' share of retail sales from 7.4% in 1947 to 6.1% in 1957. Profits

during this period dropped from 7.3% to 5.6%, according to NRMA.

Similarly the population "flight to the suburbs" has bedeviled department store operators. (Cities have grown only 4.7% since 1950, while suburbs have mushroomed 29.3%.) Downtown locations and the parking problem have added their contributions to department store woes.

Faced with these pressures, department store executives have been forced to re-evaluate the reach and effectiveness of newspapers, the ad medium which has served them magnificently for more than 50 years, and to which they have a built-in craft loyalty.

Cold-blooded analysis shows that in many markets, newspapers can no longer provide the coverage and penetration which a modern department store operation must demand.

In San Francisco and Los Angeles for example, unduplicated coverage figures for newspapers show that all dailies combined reach only 40% of families in the city and retail trading zones. Tv in these markets has better than 90% penetration.

Moreover, department store men have become increasingly impressed with tv cost advantages (See box on page 29. In the top 50 markets, for

example, a weekly schedule of two 20-second announcements in prime (8:30 P.M.) time reaches more homes at 22% less cost than a 1000 line newspaper ad. A similar schedule in the second 50 markets shows a 28% advantage for tv.

Meanwhile, department store use of tv has been going through a series of evolutionary changes as retail merchandisers have become more familiar with the medium.

One of the most significant features of the recent BAR analysis is that while the number of *weekly tv spots* used by department store advertisers in 15 top markets *increased* by 72%, the number of *tv programs* used by these stores *decreased* by 46%. In other words, there's a definite trend toward spot in department store merchandising.

Techniques vary widely by stores, however. Macy's believes strongly in saturation spot, and has heavy schedules on four New York stations (WRCA-TV, WABC-TV, WPIX, WNEW-TV) mostly in daytime hours.

Sam Cuff, merchandise director for Allied Stores, thinks only a time is worth buying, and stresses the multiple use of stations (all the stations in town wherever possible).

ZCMI in Salt Lake City (the letters

stand for Zion's Co-operative Mercantile Institute, and the store is owned by the Mormon Church; is now in its 10th year of tv advertising and uses a 15 minute news reel, Monday through Friday, on a 52 week schedule to spearhead its tv campaign. Saturation campaigns are also used for large annual promotions — May Sale, Anniversary Sale, etc.

Malley's, in New Haven, builds strongly on a "local personality" with a loyal following, and in a typical two week campaign, employed 32 local-live one minute spots in daytime hours.

Neef's, a department store doing an under \$1 million annual volume in the small market of Thomasville, Georgia, puts its total budget (\$75 weekly) in a weekly 15-minute fashion show, featuring volunteer amateur models, and can point to impressive sales statistics.

Promotional budgets in the department store field are estimated by retail authorities as running at approximate-

ly 4-5% of total gross volume (i.e., \$2 million for a store with a \$50 million annual sales volume).

The proportion of these budgets being spent for tv is definitely increasing, but again there are wide variations between stores. Macy's puts an estimated 8% of total budget into tv. ZCMI 17%, a 15% share is accepted by many stores, though other retailers such as Robert Hall are spending as high as 40% for tv.

One most significant factor in the use of tv by department stores is the expanding number of items being given tv promotion. ZCMI has kept careful records (see box below) of more than 20 different items receiving tv plugs, and reports that in addition to these sales, tv has frequently brought in customers for purchases of other than the television featured items.

Macy's, though notoriously close-mouthed about sales figures, is rumored to have sold more than \$100,000

in slacks, more than \$125,000 in power mowers, as a result of sales promotion.

Over and beyond the promotion of specific items, department store men are becoming increasingly aware of the need for store "image building" through tv advertising. The NRMA convention in New Orleans in January will feature this as a leading theme.

Finally, the department store swing toward tv has enlisted the attention of manufacturers. More and more co-op money is being made available for tv use, and TVB reports that more and more manufacturers are preparing special films for department store television promotions.

Even though it may be some time before tv replaces newspapers as the primary local retail advertising medium, most competent industry observers are predicting that the gap between the two will be narrowed appreciably during the coming year.

ZCMI, SALT LAKE, USES TV TO SELL MANY ITEMS

ITEM	MONTH	% ADVT. COST	ITEM	MONTH	% ADVT. COST
Pilot Blouses	Sept.	20%	Hosiery	Apr.	11.8%
GE Appliances	Sept.	11%	Men's Slacks	Apr.	.08%
Bigelow Carpets	Sept.	32%	Sheets	Apr.	.05%
Franciscan China	Oct.	31%	Book: "The Best of Gordon Owen"	May	21%
Carters Sleepers	Oct.	9.79%	Cover-up Coats	May	18%
Boys' Surocoats	Nov.	3.5%	Pongee Blouses	May	31%
Slips	Dec.	2.1%	Jewelry Boxes	May	15%
Electric Blankets	Jan.	8%	Samsonite Luggage	May	12%
Men's Slacks	Jan.	3.8%	Springfield Blankets	May	.08%
Broil Quik	Jan.	18%	Fabrics	May	.05%
Nylon Slips	Feb.	16%	Bigelow Carpet	May	16.9%
Kopecfun Game	Dec.	6%	Hosiery	May	.02%
Jewelry	Dec.	13%	Bicycles	June	21%
Electric Fix Kits	Dec.	19%	Calloway Rugs	Mar.	8.7%
Salad Maker	Dec.	7%	Two-pants Suits	Apr.	35%
Fresh Flowers	Dec.	9%	TV Throws	Apr.	31.2%
Girls' Dresses	Dec.	31%	Sports Coats	Oct.	17%
Nylon Blankets	Jan.	29%	Clean-Tint	Oct.	31%
Chandeliers	Apr.	12%	Insko Jewelry	Oct.	15%
Easter Flowers	Apr.	22%	Sweet Sue Dolls	Nov.	8%
Throw Rugs	Apr.	14%	American Flyer Trains	Nov.	9%
Weigh-Rite	Apr.	33.3%			

These are representative examples of costs for producing sale for specific ZCMI items on television. Percentages represent the portion of gross department for advertising. Gross sales are also of the item during the three day following advertising. Source: TVB

Inco's \$500,000, 33-market spot radio

- ✓ The International Nickel Co. finds no promotional effort influences the use of its metal as radio does
- ✓ Firm has spot radio on a 52-week basis, uses powerhouse stations and network affiliates, buys news programs

PROMOTING METAL NO ONE SEES



Though stainless steel contains only 8% nickel, it is one of the most important outlets for the metal. With nickel in oversupply, Inco is now preparing a department store promotion under the direction of Larry Larson, I., Inco v.p. and director of marketing services. Nearly 30 prestige stores have agreed to tie in with the campaign,

which takes place from 2-11 February. Heaviest backing for the campaign comes from Inco's newscasts, which will devote their entire commercial time during the two-week period to the drive. U. S. Steel will support the promotion via a plug on its tv show. Inco will also use newspapers and magazines

There are a number of remarkable aspects about the use of spot radio by The International Nickel Co.

Item: It spends more than \$500,000 a year in the medium, which makes the firm a big spot radio spender by any standard. This is aside from the fact that heavy industry is a rare bird in spot radio.

Item: Inco's prime audience target for spot radio is not the consumer (though he is important) but people who influence the use of nickel in trade and industry. No Inco promotional effort gets as much reaction from these "influencers" as radio's soft sell.

Item: Unlike the steel and aluminum firms who promote a visible entity to customers' customers' customers, Inco produces a metal the consumer practi-

cally never sees. Furthermore, Inco is even further removed from the ultimate consumer, being, for example, a large supplier of nickel for makers of steel.

Item: Inco's agency, the Marschalk & Pratt division of McCann-Erickson, employs spot radio in a manner which many buyers would quickly label old-fashioned, and which is certainly redolent of pre-tv techniques. The agency uses the medium day in and day out 52 weeks a year, concentrates on powerhouse stations and network affiliates and buys 10- and 15-minute programs.

Inco is now in 33 markets, using a 33-station lineup of newscasts crafted with infinite patience. The station, the announcer, the time—all are picked with care. As a matter of fact, the timebuying operation is reminiscent of

the manner in which the Esso reporter lineup was put together, an operation in which Marschalk & Pratt played no small part.

Inco may not be finished building its lineup. If the right station and the right time and the right announcer are available, Inco might very well put more money into spot radio next year.

Granted that Inco's promotional expenditures, as with any industrial advertiser, are only a small percent of sales (less than 1%), the fact remains that spot radio accounts for about 40% of all consumer media billings and about one-sixth of all promotional spending.

Inco has been in radio for about seven years but last year (1) increased the radio budget and lineup substantially and (2) put less emphasis on the public relations aspect of its advertising as a result of new developments in the industry. (For a story of Inco's early use of radio, see "How International Nickel uses spot radio for p.r.," SPONSOR, 1 November 1954.)

In 1953, for the first time in almost two decades, there was an oversupply in the nickel market. A number of factors were responsible: new production facilities and sources of supply, including more competition for Inco, which once had a virtual monopoly of the U. S. market and now has about 60-65%. The Inco situation is analogous to that of Alcoa in that the competition was government inspired. And like the aluminum situation, the use of nickel is growing so that, in the long run, there should be enough business for everybody.

While Inco has by no means inserted a hard-sell into its advertising it has been pushing a little harder. One of the first fruits of this new pressure on the market is a stainless steel promotion set for February.

Note that International Nickel does not make stainless steel. It supplies nickel for stainless steel processors. Most stainless contains only about 8% nickel but is one of the most important outlets for the metal.

The stainless steel drive, scheduled for 2-11 February, is keyed to promotions in 29 department stores in as many markets. With two exceptions, the department store markets are also

markets in which Inco is using spot regularly. All are "prestige" stores.

The department stores were lined up by one of Marschalk & Pratt's sister satellites orbiting around McCann-Erickson—Sales Communications, Inc. Wayne McIlvaine, who headed up a crew of men getting stores to tie in, reported that the Inco promotion has turned into one of Sales Communications' most successful jobs.

The reason? McIlvaine listed the following: First, Sales Communications men hit the department stores at just the right time—early in October. A week earlier or a week later in some cases would have meant the cold shoulder. As it turned out, men from SCI sparked a series of ideas among department store executives that later turned into store-wide promotions in some cases.

Secondly, the promotion dates were well-timed. February is the best time to pick up where Christmas and White Sales leave off. Finally, said McIlvaine, "Stainless steel today is hot."

Backing up the in-store promotions will be a steady stream of commercials on 30 stations—six per week in most cases. In addition, U.S. Steel is supporting the drive with a plug on the 11 February *U.S. Steel Hour*. Print media advertising includes a 1,000-line newspaper ad in each market plus four-color ads in *Saturday Evening Post* and *Look*. In addition, U.S. Steel is devoting its spread in the same issue of the *Saturday Evening Post* to the promotion.

Inco hopes and expects its basic budget will be supplemented by local level advertising by the department stores concerned as well as by additional retail advertising generated by local media salesmen. All the major steel firms have been alerted to the promotion and support is also expected from that quarter, though details are currently lacking.

This will be Inco's first retail promotion since the 30's, according to Marschalk & Pratt president Sam Meulendyke. He ought to know. Meulendyke has been on the Inco account since the agency corralled it 35 years ago. And he's still on it.

He explained Inco's philosophy in
(Continued next page)

INCO BUYS POWER STATIONS



Inco's lineup of 33 stations was put together over a five-year period by Marschalk & Pratt. Agency president Sam Meulendyke, L., who has worked on the account since the agency got it 35 years ago, stresses the care with which each outlet is chosen. With the exception of four, all outlets are network affiliates. There are twenty 50 kw.'s among the list and none is under 5,000 watts (daytime)

This is Inco's regular station lineup

City	Station	Show length	Times per week
ATLANTA.....	WAGA	15 min.	3
BALTIMORE.....	WBAL	10 min.	3
BIRMINGHAM.....	WBRC	15 min.	3
BOSTON.....	WBZ-A	5 min.	6
BUFFALO.....	WBEN	15 min.	3
CHICAGO.....	WBBM	15 min.	3
CINCINNATI.....	WKRC	10 min.	3
CLEVELAND.....	WGAR	15 min.	3
COLUMBUS.....	WTVN	10 min.	3
DALLAS.....	WFAA	15 min.	2
DAYTON.....	WING	15 min.	3
DETROIT.....	WJR	15 min.	3
HARTFORD, CONN.	WTIC	10 min.	3
HOUSTON.....	KTRH	15 min.	3
HUNTINGTON.....	WSAZ	10 min.	3
INDIANAPOLIS.....	WIBC	10 min.	3
KANSAS CITY, MO.	KBMC-KFRM	10 min.	3
LOS ANGELES.....	KFI	10 min.	3
LOUISVILLE.....	WHAS	15 min.	3
MILWAUKEE.....	WTMJ	15 min.	3
MINNEAPOLIS.....	WCCO	5 min.	5
ST. PAUL.....		15 min.	1
NEW ORLEANS.....	WWL	15 min.	3
NEW YORK.....	WOR	15 min.	3
PHILADELPHIA.....	WFIL	5 min.	5
PITTSBURGH.....	KDKA	10 min.	3
SAN FRANCISCO.....	KCBS	10 min.	3
SEATTLE.....	KOMO	10 min.	3
SYRACUSE.....	WSYR	10 min.	3
ST. LOUIS.....	KMOX	10 min.	3
TAMPA.....	WFLA	15 min.	3
TOLEDO.....	WSPD	10 min.	3
TULSA.....	KVOO	10 min.	3
WASHINGTON.....	WTOP	15 min.	3

using radio to enhance awareness of nickel. "We don't consider radio advertising as strictly 'consumer' advertising. There are many, many people who influence the use of nickel and whom we want to reach. There's the auto company executive, the fabricator of steel, the housewares manufacturer, even the man who machines a nickel alloy but may not be aware of it. The ultimate consumer is secondary, though he is important.

"We've had no advertising or promotion that resulted in so much reaction from users of nickel as radio. How do we know? Our salesmen report that executives of our customers or our customers' customers listen to our newscasts while driving to and from work. We offer booklets in our newscasts and that tells us who's listening."

The reaction to radio is particularly gratifying to Inco considering its basic advertising problem. "The International Nickel Co.," Meulendyke said, "is unique in that it is faced with this peculiarity: nickel has no identity; does not go to the public as nickel."

In presenting its face to the public via radio, Inco goes to great lengths to assure that it is a consistent one and that it fits company policy. One way it does this is by means of a booklet prepared for station personnel working on Inco's newscasts.

The booklet, prepared by the agency, starts off by saying that Inco uses radio to get across two ideas: (1) Inco nickel is a useful metal. (2) Inco is a progressive company.

"In developing the first idea," the booklet says, "our client gives you commercial after commercial about the use of Inco Nickel in hospitals, jet plane engines, fire-fighting equipment, road-building machines . . ."

As for the second idea, the booklet goes on, there are commercials about new and improved mining methods that Inco Canada (the parent company) has either developed or adapted to increase the output of nickel ores. "You'll have commercials that talk, in a conservative, fact-centered way about our client's research 'break-throughs' in the extraction process."

The booklet lays down a number of points about its policy of news broadcasts. These are:

- Complete responsibility for news content rests with the station.
- Programs are selected because

(Please turn to page 70)

Maypo prevents premium

➤ Without come-ons or gimmicks, hot cereal maker doubles markets with tv spots featuring animated cartoon characters

➤ Success of similar strategy in 1957 gave Maypo cue for new campaign; results point to 10-fold gains against industry's 5%

When Maypo (the maple-flavored hot oat cereal) finished doubling its marketing areas this last fall, the effectiveness of spot tv plus an ingratiating cartoon character figured large in getting the job done. Tv, in fact, was the sole medium on the list.

Maypo is a product of the Food Division of Heublein, Inc. in Hartford, Conn. Heublein's marketing objective was to expand Maypo from 35 to 73

markets in mid-September. This would increase its distribution area to cover the entire northern half of the U. S. (that is, the bulk of the hot-cereal consuming area) from Washington, D. C. in the East to San Francisco on the West Coast.

Problems in the path of obtaining distribution were:

- Maypo's price.
- Lack of premium come-ons.

Mass displays in new markets point up importance of tv character in creating demand. (L to r): Bryan Houston v.p. John Van Horson, Maypo and Maltex acct. supvr., a.e. Carl Plehaty



Headaches by smart use of spot tv



FACTS BEHIND MAYPO'S TV SUCCESS

● **PRODUCT CONSUMPTION:** Industry sources estimate the consumption of cold cereals at 5.1 lbs. per capita as against 2.5 for hot cereals (such as Maypo). Maypo thus had to lick a problem that's largely seasonal (September-April) and regional.

● **STRATEGY:** Premiums (commonest distribution-forcer) were ruled out as too cumbersome and costly. A cartoon image—to stimulate product identification and demand—was created three years ago to do the job. This year, to double marketing areas Maypo tripled its spot outlay to about \$1 million, SPONSOR estimates.

● **RESULTS:** Maypo has shown gains (up to 1000%) in old markets. In new markets, tv identification at point of sale has created demand resulting in mass displays and doubled case sales in a northern belt extending from Washington, D. C. to San Francisco.

● Need for strong retailer support in the face of these facts.

For a solution, Maypo and its agency Bryan Houston, Inc., went back to a strategy that previously had panned out:

Last year, Maypo sales had increased 75% in the North and Northeast with the help of Marky, all-boy hero of its animated tv commercials (SPONSOR, 14 December 1957).

This fact figured strongly in the following merchandising steps preceding expansion to the new areas:

1. *Change in packaging.* From a general cartoon of a kid on the package, Marky, in familiar 10-gallon hat, now dominates the front of the box. This was to stop the premium-hunting kid with a familiar image which, in new markets, was intended to replace the premium desire (so strong that every dry cereal and most hot cereals carry premiums today).

2. *Trade ads linked to tv.* A John Crosby column extolling Marky was featured in a series of grocery trade ads aimed at food retailers in the new markets. Crosby's nationally syndicated appraisal: "Maypo commercials . . . are among the best and most entertaining to come along in years. . . .

Since the first Maypo animated tv cartoon commercial appeared . . . Maypo has had to go all out to meet the tremendous public demand."

3. *Highlighting Marky's acceptance.* Salesmen calling on the trade brought the results of two consecutive ARB polls (December 1957, January 1958), in which Marky commercials ranked No. 1 in popularity throughout the country, even though they were only seen at that time in 35 markets. (This fall, Marky again appears on ARB's popularity poll, ranking fourth in the October listing after less than two weeks on the air in most markets).

Timebuying strategy followed a pattern worked out in the existing markets: Dick Stevens, Bryan Houston, Inc., media buyer for Maypo and Maltex, searched out combinations of kid show and family-adventure adjacencies. The reasoning: to reach a broad family audience through such adjacencies as *Lone Ranger* and *Rin Tin Tin* as well as the kid-appeal-only programing. When possible, Maypo one-minute commercials were slotted between kid shows and adult news programing in order to reach both generations. One hundred ten stations are used in the total of 73 markets for 26

weeks (to mid-March, end of the "hot cereal season"). SPONSOR estimates a budget increase from \$300,000 to \$1 million to accomplish this.

The grocery trade, traditionally sensitive to the amount of national advertising support a product gets, responded with the merchandising support Heublein was after, according to Maypo sales manager Floyd James and advertising manager Frank Marshall.

The pattern in many markets is similar to last year's success in Detroit: So effectively and rapidly did tv stimulate consumer sales there that the Maypo broker, Farnham Sales Co., was able to get large numbers of stack displays ranging in size from 10 cases to 100 cases. Four giant supermarkets built such 100-case displays and a tally showed that these displays had an average movement of 83 cases over a single weekend.

Now 100-case Maypo displays (picture on opposite page) are already in several of the new markets, as well as in many of the old ones.

Sales in new markets, such as Baltimore, started the fall season following the same encouraging pattern as the established markets: Metropolitan New (Please to turn to page 71)



Advertising musicians: Contributors to RAB award-winning Northwest Orient commercial, composer Bob Swanson and vocalist Ginny Gibson

Renaissance in radio commercials

✔ Creativity is busting out all over in jingles and copy; the recent RAB awards point up this salient fact

✔ "Radio is progressing in its tastes," says an adman and that explains what's happened to radio commercials

Only a part of the story of radio's comeback is written in the time-sales ledgers. The rest is etched in the grooves of sponsors' electrical transcriptions.

This fact was reaffirmed by the recent Radio Advertising Bureau awards for "the most effective radio commercials of 1958." In New York's Waldorf Astoria on 18 November, top executives of eight agencies received the RAB plaques on behalf of a variety of products ranging from tomato paste to automobiles. (See chart.)

The common ingredient of all eight winning commercials was imagination.

Only a few years ago, the charge was leveled from several directions against advertising agency creative departments that radio copy was being short-changed in favor of television commercials. Advertising copywriters, it was felt, were trying to wear two hats, only the one marked "Tv" seemed so much more glamorous that the hat labeled "Radio" was neglected. Both as a medium and as an opportunity for commercial creativity radio

appeared to be getting the go-by; in short, nobody cared.

Such a charge would be ridiculous today.

"Radio commercials have become so damn creative hy now," an adman told SPONSOR, "that it might even be a relief to hear a mediocre one."

What lies behind this renaissance? Where is it headed? By today's standards, what are the components of an effective radio commercial?

To find some of the answers, SPONSOR paid a call on Bob Swanson, a 38-year-old self-termed "advertising musician" who has spent the last decade in the creation of radio commercials and who moves at a 78 rpm clip in all directions—composing, arranging, writing, acting, and recording. To watch Swanson and his troupe of recording artists is to understand something of what has happened to radio commercials.

Swanson, who has just set up the firm of Robert Swanson Productions on 54th Street near Fifth Avenue in New York, composed, arranged and recorded for Campbell-Mithun Agency the RAB award-winning Northwest Orient Airlines radio commercial. The creation of the Northwest Orient commercial was by no means a "lone-wolf" effort. As with most of the top-flight radio announcements (and "announcement" is by now a pretty weak method of describing the free flight pattern of today's radio commercials) it represents a unified wave of creation on the part of agency, client and producer. Concerned at the client headquarters were Gordon Bain, vice president in charge of sales, and Jack Nichols, director of advertising. At Campbell-Mithun, the interested and contributing parties were Joseph Sperry, manager of tv-radio; Jack Roddy, copywriter; Wynslow Case, vice president and account supervisor, and account executive Howard West, a former Northwest Orient Airlines employee.

The finished commercial itself is an offspring of two quite different musical compositions by Swanson. On the word "Orient," he concluded one jingle with the distinguishing "chop-chop-chop" punctuated with the clang of an Oriental gong. The first part of this one, however, didn't meet with either agency or client approval, so he wedded it finally to the one that did. In today's creative competition, there is no settling for a second-best commercial; "takes" go on and on.

"Radio is progressing in its tastes," says Campbell-Mithun's Joe Sperry. "There is a definite upgrading of music, humor and other techniques."

"In the last three or four years," says Bob Swanson, "interest in better music commercials has picked up considerably." Swanson should know. Once a bass viol player with Tex Benecke's band, Swanson has composed, scored, sang, played in, and announced enough commercials to move a mountain of products. For three years he was the voice of "Happy Joe Lucky" for Lucky Strike. He wrote the music for the first of the Piel Bros. beer commercials for Y&R, and has recently composed the new "Barrel of flavor" commercial for the same agency and sponsor. Easy-Off, Aero Wax, Eastman Kodak, Texaco's Benny Goodman "Swing into Spring,"

(Continued next page)

RAB "TOP COMMERCIALS" WINNERS FOR PAST FOUR YEARS

1958

PRODUCT

Budweiser Beer
Contadina Tomato Paste
Dodge
Newport Cigarettes
Northwest Orient Air
Pepsi-Cola
Tetley Tea
Winston Cigarettes

AGENCY

D'Arcy Advertising
Cunningham & Walsh
Grant Advertising
Lennen & Newell
Campbell-Mithun
Kenyon & Eckhart
Ogilvy, Benson & Mather
William Esty

1957

Beech-Nut Gum
Budweiser Beer
Dodge
Ford
Marlboro Cigarettes
Pepsodent
Texaco
Winston Cigarettes

Young & Rubicam
D'Arcy Advertising
Grant Advertising
J. Walter Thompson
Leo Burnett
Foote, Cone & Belding
Cunningham & Walsh
William Esty

1956

Budweiser
Camel Cigarettes
Diamond Crystal Salt
Ford
Marlboro Cigarettes
Old Spice
Pepsodent
Winston Cigarettes

D'Arcy Advertising
William Esty
Ogilvy, Benson & Mather
J. Walter Thompson
Leo Burnett
Wesley Associates
Foote, Cone & Belding
William Esty

1955

American Tobacco
Coca-Cola
Esso Standard Oil
Eveready Batteries
Ford
Metropolitan Life
Nestle Co.
Piel Bros.

SSC&B
D'Arcy Advertising
Marschalk & Pratt (Mc-E)
William Esty
J. Walter Thompson
Young & Rubicam
Bryan Houston
Young & Rubicam

and the extension phone jingle for AT&T are other Swanson creations. The "Why don't we have ice tea more often?" music for the Tea Council through Leo Burnett (which won the John Blair Co. radio commercials award this year) is also Swanson's.

Once a week, he takes a "busman's holiday" by joining in a jam session with a group of Madison Avenue agency-men and producers whose hobby is music and who call themselves "Seven Lemons On The Rocks."

The group with whom Swanson turns out radio commercials (and it is they who sang the Northwest Orient commercial) have been associated with him for the past 10 years. They are: Ginny Gibson, an MGM and Paramount recording artist; Bernie Knee, whose record of "The Blob" from the theme of the recent motion picture is moving up in the disk hit list; Jack Keller, vocalist, pianist and accordionist who was pretty much responsible in bringing the present group together after World War II; and Bud MacKenzie, vocalist, arranger, drummer and vibraphone player. They are a dedicated, self-critical lot, reflecting the renewed interest of talent in turning radio commercials into an art form. Swanson sings right along with them, setting the beat with a rocking-horse rhythm.

One of the significant differences between this year's RAB winners and last year's group is that three of last year's commercials were all-talk, light touch commercials (Ford, Dodge and

Beech-Nut Gum). This year, only one such commercial made the list (Dodge). Since this trend spread like wildfire about a year or so ago after it was popularized by the Boh and Ray Piel Bros. beer commercials, we asked Swanson what might account for the sudden swing back to music.

"I think you'll find," said Swanson, "that the all-talk, comedy commercial is effective only until the listening audience knows the words. Then it loses impact, just like a joke you hear for the second or third time. This kind of copy approach requires a substantial backlog of fresh jokes.

"Music commercials, on the other hand," Swanson continued, "don't seem to wear off like all-talk commercials. People don't tire of music as fast as they do of words. In fact, music is just about the best form of subliminal advertising. It seems to identify with the product. With a good jingle, you eventually can drop the words and just a snatch of the melody will recall the jingle and product to mind. We're learning to do a lot in sales with music."

Not only are national accounts becoming expert in music, but, according to Swanson, the locals and regionals have caught on fast, too. We arrived in the middle of a recording session for a regional paint advertiser, and Swanson had composed a score for the jingle in the style of Jimmy Dorsey. For a Minneapolis home-builder he has done commercials a la Glenn Gray; the builder found that

most of his customers are at an age where Glenn Gray music sets up a touch of nostalgia. He has been selling homes via radio faster than he can build them.

Not many advertisers rely on music to do the whole selling job. They've got a message to get across and that takes spoken words. (In the RAB winners this year it is interesting to note, however, that three were 99-44/100% all music: Budweiser, Pepsi-Cola and Winston, while a fourth, Newport, was all music except for a rhymed spoken announcement.) A lot of minute commercials today are being built on only six-second jingles; the average is about 13 seconds of music. An agency copywriter, who had dropped into Swanson Productions, offered an explanation for this: "I think it began way back in the old days of radio with the first Pepsi-Cola jingle. The theory was that it took the average listener about 12 seconds to get up and tune in another station, so a jingle that lasted no longer was practically guaranteed to be heard."

Here is Swanson's recipe for a successful jingle: (1) Figure out the best way to get the message across in the shortest possible way. (2) Put the words together in a simple rhyming pattern. (3) Melody must be simple and memorable; never intricate. (4) If these basics have been accomplished, you can now go ahead and elaborate all you wish in the production of the commercial.

Of course there is another require-



A winner: Edwin Cox, chairman of board at K&E accepts RAB trophy for Pepsi-Cola. RAB has a library of 3,000 commercials

RECIPE FOR A COMMERCIAL

The hook: *The radio listener must consciously or unconsciously recognize that something is about to be aired that he can't afford to miss. It might be compared to the opening sentence of a story*

The appeal: *Universality of appeal, while it may depend on product or service, must be strong enough to hold those caught by "the hook." The message must justify the hook as text does a headline.*

Motivation: *No matter how sharp the hook or strong the appeal, if there is no motivation to buy, the commercial can fail. The techniques to effect motivation are many; just don't forget to use one*

ment for a successful commercial and Swanson put it into words when he said, "It was a real pleasure working with a creative guy like Joe Sperry on this Northwest Orient commercial."

SPONSOR checked Joe Sperry at Campbell-Mithun on his recipe for a commercial. He put it simply: (1) The hook: make the listener stop and recognize consciously or unconsciously that he'd better "now hear this." (2) Universality of appeal: The appeal may depend in large measure on the product or service advertised, but it must be strong enough to hold those who were "hooked" into listening. (3) Motivation to buy: the listener may have found the commercial appealing, but unless he is motivated to buy, the ultimate aim isn't achieved.

So creative have the radio commercials become that they are getting reaction from writers and columnists in the trade press. They also are being noticed and appreciated by radio d.j.'s and personalities. From this sophisticated group, the really creative commercial frequently derives a bonus—in time.

After playing a minute announcement that especially tickles the d.j.'s fancy, he frequently comments on it for an additional 10 or 15 seconds. Or he may take a few seconds to lead in.

Bert Parks on NBC's *Bandstand* is a star who goes to great trouble to integrate an e.t. into his show. Example: After a rundown on bullfighting, Parks says, "Here are some 'don't's' for bullfighters—Don't let the bull frighten you; don't let him surprise you; don't let him get between you and the exit. Oh yes, here's one more 'don't': The Calumet Baking Powder commercial then comes on: "Don't struggle with crumbly cornbread. . ."

The winners of the RAB commercials awards were picked by a panel of 150 agency, advertiser and broadcasting executives. It is the fourth annual presentation of its kind, and how important it is to RAB is summed up by President Kevin B. Sweeney.

"Here at RAB, we use the creativity of these commercials as an actual selling tool for all radio," Sweeney says. "We have a library of more than 3,000 taped commercials. For a West Coast advertiser we will play some commercials that have proved effective for an Eastern or Midwestern client in a similar product line. It's a sort of 'cross-pollination' of ideas."

TV UPS PARTI-DAY DISPLAY

WESTERN UNION

N GU149 PD=GREENBAY WIS 28 1124AMC=

JOHN McMILLIN, SPONSOR=
40 EAST 49 ST NYK=

WITH PARTI - DAY DISTRIBUTION IN GREENBAY AREA NOW
VIRTUALLY COMPLETE, DEMONSTRATIONS OF PRODUCT IN
RETAIL OUTLETS ARE BEGINNING TO CLIMB. 6 IN STORE
DEMONSTRATIONS ALREADY COMPLETED, AND 20 MORE SCHEDULED
FOR IMMEDIATE FUTURE=

ROBERT PARKER MKTING MGR WBAY-TV GREEN BAY=



With Parti-Day's distribution pipelines in the Green Bay Wisconsin test area now well filled as a result of combined tv and broker pressure, and Parti-Day now stocked by all major supers and chains, emphasis in this SPONSOR-reported tv test is shifting to retailer and consumer levels.

Reports from Marvin Bower, merchandising manager for Otto L. Kuehn Co., Milwaukee food brokers handling Parti-Day throughout Wisconsin, indicate tv's power to help get demonstrations, displays and features in the grocery, and supermarket field.

Bower, in addition to noting the in-

crease in in-store demonstrations of Parti-Day mentioned in Bob Parker's wire (above) credits the day tv schedule with having greatly stepped up Parti-Day's retail displays and print.

Parti-Day had been in this area for six months previous to the start of the daytime tv schedule over WBAY-TV.

Kuehn's men also report that three major dairies have approached Parti-Day with plans for co-operative demonstrations of Parti-Day Toppings and milk and ice cream products.

Interest in the Wisconsin test was evidenced last week when Peter G. Holliday, Parti-Day president, visited Green Bay for a series of meetings on marketing and tv problems. Holliday, accompanied by Robert J. Curry Jr., D'Arcy account executive, conferred with Haydn Evans, manager WBAY-TV, and Russ Widoe, WBAY-TV announcer-m.c. who delivers Parti-Day commercials. Widoe's new series of "children's party" announcements will be discussed in next week's SPONSOR report.

Box score of shipments

Before start of tv test

Average 15-day period 262 cases

Since start of day tv

15 Oct.-21 Oct. 580 cases

1 Nov.-15 Nov. 1450 cases

All figures for 80-mile area around Green Bay, covering shipments to 14 wholesalers

The test in a nutshell

Product: Parti-Day Toppings

Market: 80 mile area around Green Bay, Wisconsin

Media: Day tv spots only

Schedule: 10 spots weekly

Length: 26 weeks—from Oct. 15

Commercials: Live, one minute

Budget: \$9,980 complete



Radio reaches

▼ Two-way radio strategy pays off for foot-ease product

▼ Separate campaigns aim at housewife, woman in factory

Dr. Scholl's, veteran foot remedy advertiser, is cashing in on a growing market which many sponsors have not yet discovered—the rising number of women employed in industrial plants.

Bureau of Labor statistics on these women are impressive: 3,921,000 as of last July, a rise of 13,000 since April.

U.S. Department of Commerce figures nail down just how many of these women are in actual plant areas of U.S. factories: 17.5% (or 3,766,700) of the 21,524,000 working women are listed as "operative." That is, they are doing machine, instrument or handling operations for which wartime experiments proved radio listening increases efficiency. Add to this another eye opener:

According to Pulse estimates, 15% of radio listening is done at places of business, a 3% gain over 1957. Dr. Scholl's, whose advertising is aimed at women on their feet, has therefore geared its campaign to reach a dual daytime audience: 1) housewives, 2) women in plants and factories.

An informal, chatty type of show seemed indicated for the first audience, so two 15-minute participations a week were purchased in Don McNeill's *Breakfast Club* on ABC.

Reasoning that a musical format with popular middle-of-the-road music would get maximum audience in plants, and that pre-noon was the best time, the company purchased two 15-minute participations a week in Bert Parks' *Bandstand* on NBC. These participations would also reach still another segment of the at-home audience, the younger housewife, the company felt.

Major reason for reaching these audiences while they're on their feet: "Our products are non-impulse items," says ad manager J. A. Wagner. "You don't buy them until you need them.

For housewives, Don McNeill (r) gives chatty, humorous flavor to commercials with *Breakfast Club* troupe: comic Sam Cowling (l), singer Dick Noel

Working women best, says Dr. Scholl

This sort of product must be exposed when and where you need it."

The housewife and the plant employee are each exposed to Zino-pads in two 15-minute participations a week per show, accounting for 25% of the Zino-pads budget.

Aimed at different audiences, commercial techniques follow separate lines with each:

Chit chat and humor is stressed by McNeill, who gets down into the Chicago audience and talks about the product. He told SPONSOR he welcomes such seeming reverses as the woman who announced flatly, "I've never had a corn or callous in my life," when he gave her a box of Zino-pads for her convention-weary feet. "It gave me a chance," he said, "to pitch the fact that this is a product for all-around foot comfort."

Similarly, Dr. Scholl's welcomes those words "corn or callous." Obviously the woman associates the product with foot discomfort. According to Donahue & Coe account supervisor Arthur B. Churchill, attempts to glamorize the product have never been successful. "People want to be sure you're talking about *their* problem," he says, "and to them it is anything but glamorous." In the case cited above, McNeill merely related the product to the woman's problem.

Because a music or music-and-news format is right for plant listening, according to Churchill and Wagner, an e.t. jingle is used on *Bandstand*. As a transition device, bandleader Skitch Henderson has orchestrated a lead-in to the jingle featuring the Scholl theme. As with other commercials on the show, a light bit of conversational patter also leads into the jingle and factual copy that follows it.

The jingle, like the copy, does not pussyfoot about copy points: starts right off with Dr. Scholl's three favorite words, "If Corns, Callouses or Bunions bother you . . ." and even spells out Z-i-n-o before running its six-line, 15-second course.

The jingle's points are basically those you'll find in any promotion piece for the product, such as the one McNeill holds in the photo (opposite page). Visual matter for a radio show? Since studio audiences are largely out-

of-towners, every woman in the room is considered a potential customer.

Why does Dr. Scholl's concentrate on women? Seven out of 10 women suffer from foot trouble of one kind or another, according to the company, while the figure is much lower among men. Women are more conscious of foot discomfort and, if sold themselves, will buy the product for their husbands anyway. Other products than Zino-pads are pushed during holiday (or heavy-walking) seasons. Commercial emphasis changed this week to general foot comfort appeal for the holiday.

Continuous advertising is needed and when sales are up in certain areas—as they are presently in California and Texas—spot radio is added to increase this continuity of impressions.

In spite of revisions in strategy, Dr. Scholl's has always leaned toward identification with personalities in its long use of radio. One of the company's earliest shows, 28 years ago, was *Dr. Scholl's Foot Comfort Ramblers*, a quarter-hour show on both the old NBC Red and Blue networks. Announcers were Kelvin Keech and Bennett F. Grauer, now known as Ben Grauer. Also in the early 30's, Dr. Scholl's sponsored *Arthur Tracy and his Street Singers*. Mary Margaret McBride was another sales influencer.

Still emphasizing personalities, Dr. Scholl's now uses them to reach separate audiences in this era of specialization. "There's no doubt that this combination approach is paying off for us," says ad manager Wagner. ▀



For plant workers, use music format, says Dr. Wm. M. Scholl (at left). *Bandstand* conductor Skitch Henderson (seated) tries out orchestrated lead-in to jingle on (l to r) Donahue & Coe v.p. Arthur B. Churchill, emcee Bert Parks, producer Bob Sadoff. Dr. Scholl, veteran radio advertiser, sees growing number of sets turned on in plants as reason for diversifying daytime approach to women. Spot support uses music-news adjacencies



All-out dealer and press event at the historic San Francisco Presidio is part of Rambler's promotion kicking off their first major tv buy

Why Bay Area Rambler tried tv film

❖ San Francisco Rambler dealers' first tv buy a Western series slotted in late evening weekend time to snare an adult audience

❖ Ad strategy is full sponsorship for identification, plus wide dealer participation—with *Mackenzie's Raiders* on KPIX

How can a group of automobile dealers use television to promote their line and its features—and at the same time sell themselves as individual dealers to the car market?

One solution to the problem of selling two ways at the same time has been arrived at by the Bay Area Rambler Dealers. After experimenting with tv spot announcements this spring, the Rambler men decided they needed the weight of a program of their own, which would also provide them with enough time to tell a complete story.

They made their first major television investment this October, with *Mackenzie's Raiders* on KPIX, San Francisco, every Saturday evening from 10-10:30 p.m.

SPONSOR asked John Harvey, president of the Rambler dealers association in the San Francisco area, these questions: *Why did you decide to use syndication? Why did you buy a Western? Why did you go all out with a fully sponsored series? And how are the dealers utilizing the show?*

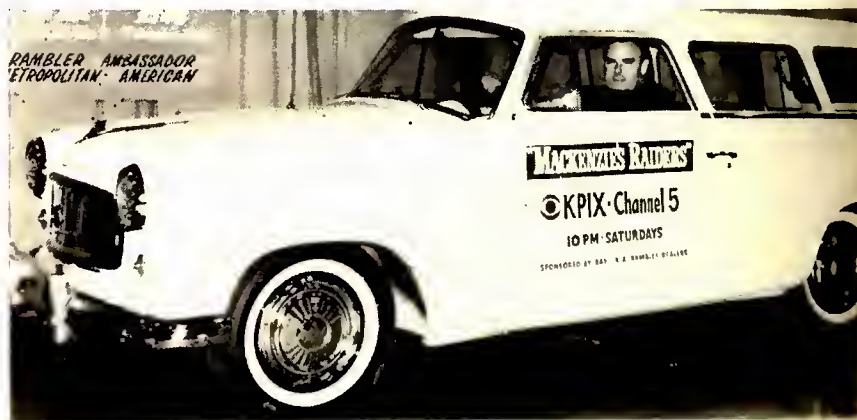
Rambler's biggest headache was how to sell the line and its features and, at the same time, direct the car-buying and trading public to its dealers. It was too much of a story to tell thoroughly with announcements.

Instead of following the usual trend of buying alternate sponsorship of two different shows, the Rambler men elect-

ed to get solidly behind one syndicated program that would be identified with their dealers and *their dealers alone*.

They were looking for a real "audience catcher" that would reach as much of the television audience as possible. Of several shows available, *Mackenzie's Raiders* was selected as most appealing and best for the late evening time period that had been picked to get at a mature audience.

One of the factors behind the decision of the Rambler men to go into television extensively for the first time was *coverage*. With dealerships spread out over the entire Bay area, it was a strong consideration that with one program on one station Rambler would get the kind of impact and saturation in



President of Bay Area Rambler dealers group, John Harvey, is "grateful and extremely pleased" at immediate showroom response to their first use of syndicated film, *Mackenzie's Raiders*

many places that no single newspaper could seem to deliver.

So the dealers—located in varying northern California cities—volunteered to create a fund based on the number of cars they sold, and with equal money matched up by the factory co-op advertising fund, bought the show on a full sponsorship basis.

The ad strategy was an immediate success, according to association president Harvey: "We dealers were grateful and extremely pleased," he stated, "with the immediate response of traffic through our showrooms." The full sponsorship of a single show was producing solid identity for the Rambler line, and at the same time individual dealers were able to become known in their sales neighborhood.

To get the show off to a strong start, the Rambler men, KPIX and Ziv, the distributor of the series, pooled their resources with an event that was designed to work up dealer enthusiasm and at the same time be a press party for local tv editors and columnists.

Since *Mackenzie's Raiders* is a Cavalry show and northern California is rich in Cavalry history and folklore, a special event was run off at the nearby Presidio, site of historic Fort Point, which was built in 1853 and used as a Cavalry base for more than sixty years.

The deputy information officer of the Presidio, Col. James Chestnutt, put Army support behind the project and actors from the San Francisco State College's radio and television department staged an elaborate pageant in the dress and uniform of the period.

Harvey's dealers sent out a fleet of new Ramblers to chauffeur members of the press out to the Presidio and then back to their desk.

A motion picture writer and an authority on both Westerns and the West, James Warner Bellah, spoke on the history of the U. S. Cavalry and on Mackenzie, who was an actual Cavalry Colonel in Texas in the 1870's.

The day at the Presidio was topped off with lunch at the Officer's Club.

The immediate result of the events at the Presidio—which had been virtually ignored since the Cavalry abandoned it in 1914—was a rewarding sheaf of publicity clippings on the show in the San Francisco press and in papers in Oakland, San Mateo and other nearby cities.

(Please turn to page 72)

VIDEO VIEWING IS UP IN THE EVENING, DOWN IN THE AFTERNOON, SAYS ARB

Increases in evening viewing and declines in mid-afternoon watching were the key trends in ARB sets-in-use figures for October 1958 compared with the year before. Total U. S. data, of interest to network clients since it is based on New York time, showed more evening viewing up until 10 p.m. The mid-afternoon drop, which was considerable in some instances, was probably due to factors other than programing. Among these factors is the weather.

AVERAGE SETS-IN-USE BY TIME ZONES, OCTOBER, 1958

Monday thru Friday daytime

Hour beginning	Eastern		Central		Pacific		Total U.S.*	
	1958	1957	1958	1957	1958	1957	1958	1957
7:00 A.M.	+ 6.9	4.5	+ 7.2	3.5	+ 6.5	0.5	+ 3.7	2.3
8:00	-12.7	14.3	-12.6	12.7	+ 9.9	3.7	+ 8.9	8.5
9:00	-11.6	12.1	-12.2	15.8	- 9.6	12.8	-10.3	10.5
10:00	-11.5	12.9	-13.1	17.3	-13.8	19.1	-10.9	12.1
11:00	+16.1	13.8	-14.2	16.4	-16.0	22.0	+14.0	13.5
12:00 N	+18.1	17.3	-15.5	23.6	-13.1	19.0	-15.4	16.1
1:00 P.M.	-13.3	21.0	-12.3	26.4	-13.5	16.9	-14.1	21.5
2:00	-11.0	21.1	-11.6	22.4	+13.7	9.6	-12.1	22.9
3:00	-11.0	19.7	-15.5	24.5	-13.9	19.2	-11.4	20.1
4:00	+19.2	18.3	+17.1	12.7	-17.3	22.1	-17.1	20.1
5:00	+23.9	20.9	-21.0	27.1	-22.5	24.6	+20.0	17.1

Sunday thru Saturday evening

6:00 P.M.	+31.7	28.8	-45.5	30.4	+47.5	27.3	+26.5	23.3
7:00	+50.0	45.0	+62.5	51.7	+61.1	46.6	+43.9	35.7
8:00	-64.1	63.2	+64.9	61.4	+68.2	58.2	+58.0	52.7
9:00	-64.4	65.6	-56.8	60.2	-64.4	66.7	+62.5	59.0
10:00	-50.7	55.5	-31.6	47.2	-40.8	60.5	-54.8	56.1
11:00	-23.0	27.4	-14.2	23.9	-17.6	34.5	-32.6	39.0
12:00 M.	-12.7	12.8	- 3.1	8.8	- 4.9	12.5	-20.2	24.5

*Based on EST. (+) and (-) signs show how 1958 differs from 1957.



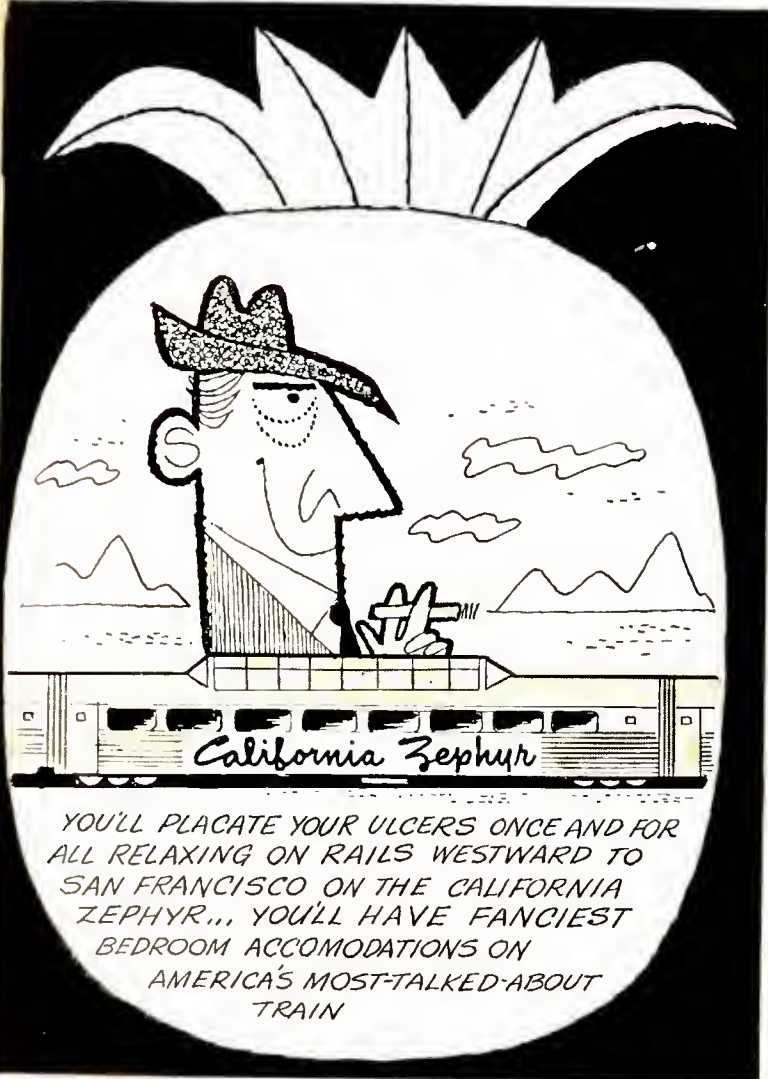
Hollinger
of Honolulu
is here to

STATE

that if you're
in advertising
for a lively

HOO

and Every contestant will receive



YOU'LL PLACATE YOUR ULCERS ONCE AND FOR
ALL RELAXING ON RAILS WESTWARD TO
SAN FRANCISCO ON THE CALIFORNIA
ZEPHYR... YOU'LL HAVE FANCIEST
BEDROOM ACCOMMODATIONS ON
AMERICA'S MOST-TALKED-ABOUT
TRAIN



YOU'LL CRUISE TO HEAVENLY HAWAII ABOARD
THE S.S. LEILANI, THE FUN SHIP OF THE
PACIFIC... DAYS OF SWIMMING, DANCING
PARTIES, ENTERTAINMENT, SUPERB
MEALS, AND A LUXURY STATEROOM
TO ENJOY

2nd Prize is a Trip To Hawaii FOR TWO!!!

This is for the winner whose spouse finds out!!! Seriously, we've a
Trip For One, and a Trip For Two. The First Prize Winner can take his
choice.

Contest is open to everyone in advertising, except employees of Founders Stations, the
Hollingbery Co. and media (and immediate families). Write in True Or False answers and
your KPOA Slogan. Mail entries, limited to one per person, to Hollinger of Honolulu, KPOA,
Hawaii, postmarked not later than Jan. 31, 1959. Winners will be notified by mail and have
four months in which to take the trips. All entries become the property of KPOA for
possible promotional use, and decision of the KPOA judging staff is final.

So contact Arthur Godfrey, Elmer Loterman, the bartender at the Luau, the Hula
Maids at the Lex . . . or the Hollingbery boys who REALLY know the answers
on Hawaii.

Every contestant will receive a Hawaiian gift of Aloha from KPOA.



HONOLULU, HAWAII

This contest is especially **FOR** you and it offers 3 round-trip vacations to **HAWAII** an Aloha gift from KPOA



YOU'LL BE MET WITH A LEI... HAVE A DATE WITH A HULA MAIDEN... BE GUEST OF HONOR AT A JAPANESE TEA HOUSE PARTY ... RIDE AN OUTRIGGER CANOE AND SAIL A CATAMARAN THRU THE FAMOUS WAIKIKI SURF... DRIVE A '59 PONTIAC



YOU'LL STAY A WEEK IN HONOLULU AT THE WAIKIKIAN, HAWAII'S MOST BEAUTIFUL HOTEL... AND HAVE A SECOND WEEK, AMERICAN PLAN, AT KONA INN, KAUAI INN OR THE NANILOA ON HAWAII'S LUSH OUTER ISLAND PARADISE

ENTRY BLANK

Name is _____ I handle the _____ ad account

Give my complimentary Hawaiian gift to me at _____

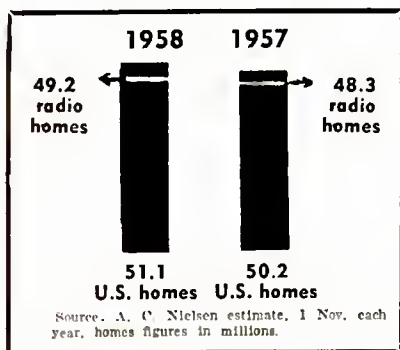
Here are my TRUE OR FALSE answers

Hawaii enlists the aid of all America in its drive for statehood in '59.	TRUE FALSE <input checked="" type="checkbox"/>	Greeting Hawaii's visitors with a lei was originated by Mamie Staver.	TRUE FALSE <input type="checkbox"/>
The early conqueror of all the Islands was King Kahimahi.	TRUE FALSE <input type="checkbox"/>	Hawaii's 617,700 population is more than Wyoming and Nevada combined.	TRUE FALSE <input type="checkbox"/>
Hawaii's net effective buying power per family is \$6,513 ... more than that of 41 other states.	TRUE FALSE <input type="checkbox"/>	KPOA's adult audience excels that of Hawaii's all-station average.	TRUE FALSE <input type="checkbox"/>
Our Godfrey is actually the illuminated son of Queen Iliuokalani.	TRUE FALSE <input type="checkbox"/>	You'll find brailed malahinis at the beach and fried wahines at luaus.	TRUE FALSE <input type="checkbox"/>
KPOA has more PULSE leadership periods than all other stations combined.	TRUE FALSE <input type="checkbox"/>	Here is my KPOA Slogan	
		KPOA stands for _____ (Examples: "Kovers Pacific Ocean Area" ... "King Pin Of Airwaves")	

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of October 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3307	98	452	114
Fm	562	111	33	29

End of October 1957				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3092	122	368	116
Fm	522	47	29	9

Source: FCC monthly reports, commercial stations. *December each year.

Radio set index

Set location	1958	1957
Home	95,400,000	90,000,000
Auto	37,200,000	35,000,000
Public places	10,000,000*	10,000,000
Total	142,600,000	135,000,000

Source: RAB, 1 July 1958, 1 July 1957, sets in working order. *No new information.

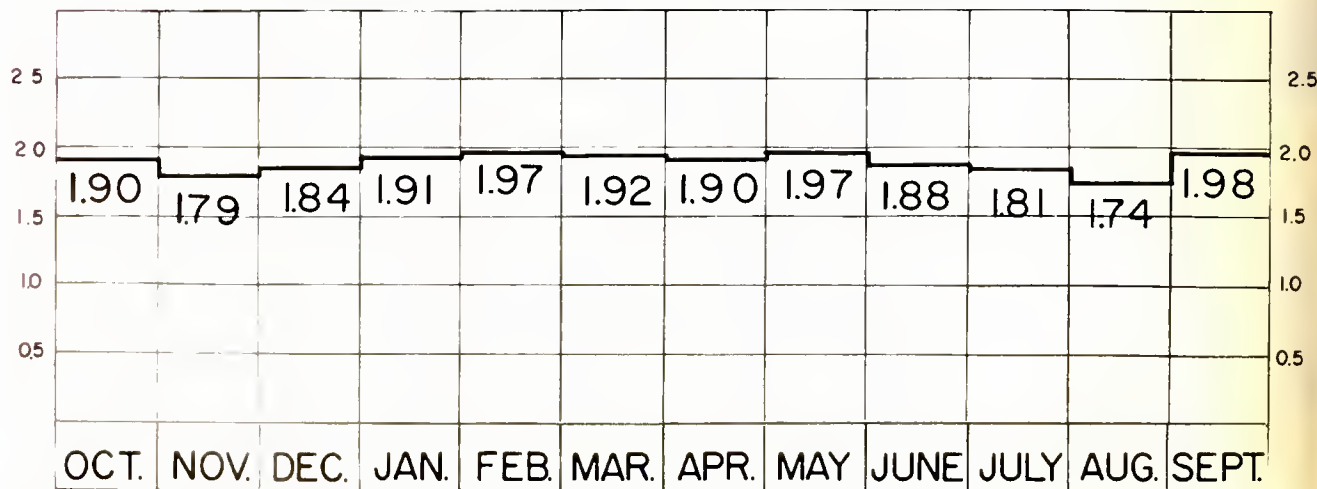
Radio set sales index

Type	Sept. 1958	Sept. 1957	9 Months 1958	9 Months 1957
Home	792,596	893,336	4,903,676	5,840,372
Auto	489,738	446,419	2,383,551	3,839,345
Total	1,282,334	1,339,755	7,287,227	9,679,717

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.

2. CURRENT LISTENING PATTERNS

AVERAGE HOURS RADIO USAGE PER HOME PER DAY



Source: A. C. Nielsen, 1957-58, in-home listening only.



Why? Because WFBM sounds *good* to Hoosiers . . . "most listened to" and hottest of any as indicated by recent audience studies!*

Audiences for top personalities grow week after week . . . and remain attracted to WFBM's popular, more diversified program. The station's many different voices, plus a variety of music, give a daily lift to listeners.

City's biggest broadcast news staff of 12 men and

3 mobile units keep WFBM's audience best informed. Hot local news gets on-the-spot priority handling . . . fast-moving world-wide coverage by exclusive WFBM-TIME Washington News Bureau.

Your saturation spot campaigns belong right here . . . where you reach an even larger *cumulative* audience. Find out for yourself. (**Check WFBM first**)—*where every minute is a selling minute!*

*C. E. Hooper, Inc. (7 a.m.-6 p.m.) June, 1958

Represented Nationally by the **KATZ** Agency

*to sell the most Hoosiers
be sure your product
is cooking in the hottest pot!*



What did you get out of this year's BPA

With the Broadcast Promotion Association convention completed in St. Louis, station men and a rep tell SPONSOR what they learned.

Haywood Meeks, sales promotion director, WMAZ-TV, Washington, D. C.

It has been my good fortune to attend each of the annual Broadcasters Promotion Association seminars, and I can honestly say the St. Louis conclave was one of the best yet. I cannot say it was the best of the three, because each seminar has had its own



A better relationship with station management, sales

purpose and was extremely well-programmed to accomplish it.

About St. Louis . . . The sessions in which we listened to the competitive media (newspapers, magazines and outdoor) give their sales spiel were indeed enlightening. One certainly came away knowing more of their weaknesses and better equipped to sell against them. Since newspapers are in more immediate competition with individual tv stations than magazines and outdoor advertising, I personally found Edward Falasca's speech meaty and extremely interesting.

The "brain-picking" sessions, such as the one held Wednesday morning, are always fertile in ideas; and for impressing upon a promotion man his responsibility to his company, the talks by Joe Baisch, John Stilli and Lou King were downright inspirational. I do not think any promotion manager could have left this session not determined to go home and really cement his working relationship with his own station management, sales department and national representative.

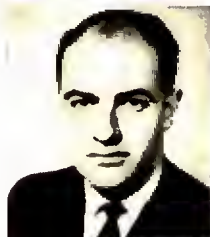
One of the more pleasing aspects of the St. Louis convention was seeing two national representatives call their

stations together for discussions and idea swapping. This I feel is a step in the right direction because only at the annual BPA convention can so many of us get together at the same time and bat around ideas. This is also an area worth exploring by the networks. It was not unusual at the convention to see a half-dozen guys from the affiliates of a given network putting their heads together. Seldom did I meet someone from another ABC TV affiliate that our conversation did not eventually center on the network programming and promotion. Soon we would be down to specific programs, and promotions, and their successes or failures in our own markets.

Only upon leaving St. Louis after three days inside the Chase did I realize just how much ground had been covered at the convention, and I could not help wondering just what downtown St. Louis looks like.

Donald G. Softness, director of promotion, H-R Television, Inc., H-R Representatives, Inc., New York

A national representative's chief mission is to serve its represented stations. For this reason, the most important function of the BPA convention, so far as I am concerned, was to give me an opportunity to meet with my station promotion men. To this end I conducted an H-R promotion workshop—a give-and-take discussion of mutual and individual problems. But the workshop proved to be much more than the streamlining of communications between station and rep—it de-



The organization of a promotion technique exchange

veloped into an idea exchange forum. One of the concrete results of the discussions will be the organization of a promotion technique exchange, in

which H-R stations will swap ideas and methods.

It was extremely difficult to shoe-horn the workshop into the busy convention schedule. It is my sincere hope that the BPA leadership will set aside at least two hours for station-representative meetings at the 1959 convention.

Mike Schaffer, promotion & publicity director, WAVY-TV, Norfolk, Va.

Ideas are a promotion director's business. When you get 300 promotion directors together there is bound to be



Know-how from wide range of speakers

an exchange of ideas, a refilling of the vault, so to speak . . . a development of new and fresh slants by association with the other creative minds of our industry. This one thing itself made the BPA seminar profitable to me.

Couple this rapport with knowledge gleaned from the wide and varied range of speakers that were presented and you have achieved the fruits of experience that could never have been paid for in cash.

The standards and plans for the future that were set at this convention make me feel proud to be part of the Broadcasters Promotion Association—an organization that is striving for even greater quality in broadcast promotion.

Wilson Schroeder, prom. mgr., WKJG-TV, Fort Wayne, Indiana

The reasons for attending a conference of professional people are many and vary with the individual involved. Conferences are important to each of us and station management has every right to expect that some of the ideas gleaned will find their way back to the local situation.

My personal belief continues to be

WCSH-TV 6

NBC Affiliate

Portland, Maine

convention?

that the side ingredients of conferences are as important as the meetings themselves. The convention afforded an opportunity to rub elbows with men and



*What fails
as well as
succeeds*

women doing the same basic job as the one in which I earn my living. To hear their ideas and problems, successes and failures gives an emotional lift. This comes from knowing that the job is being done by more people than just one fellow sitting in an office in Fort Wayne, Indiana.

Certainly the matter of professional growth is important. This was gained at this year's BPA seminar through the speeches and discussions of leaders in our own field and in fields foreign to our normal acquaintance.

All in all—a very good meeting. I look forward to the next one in Philadelphia.

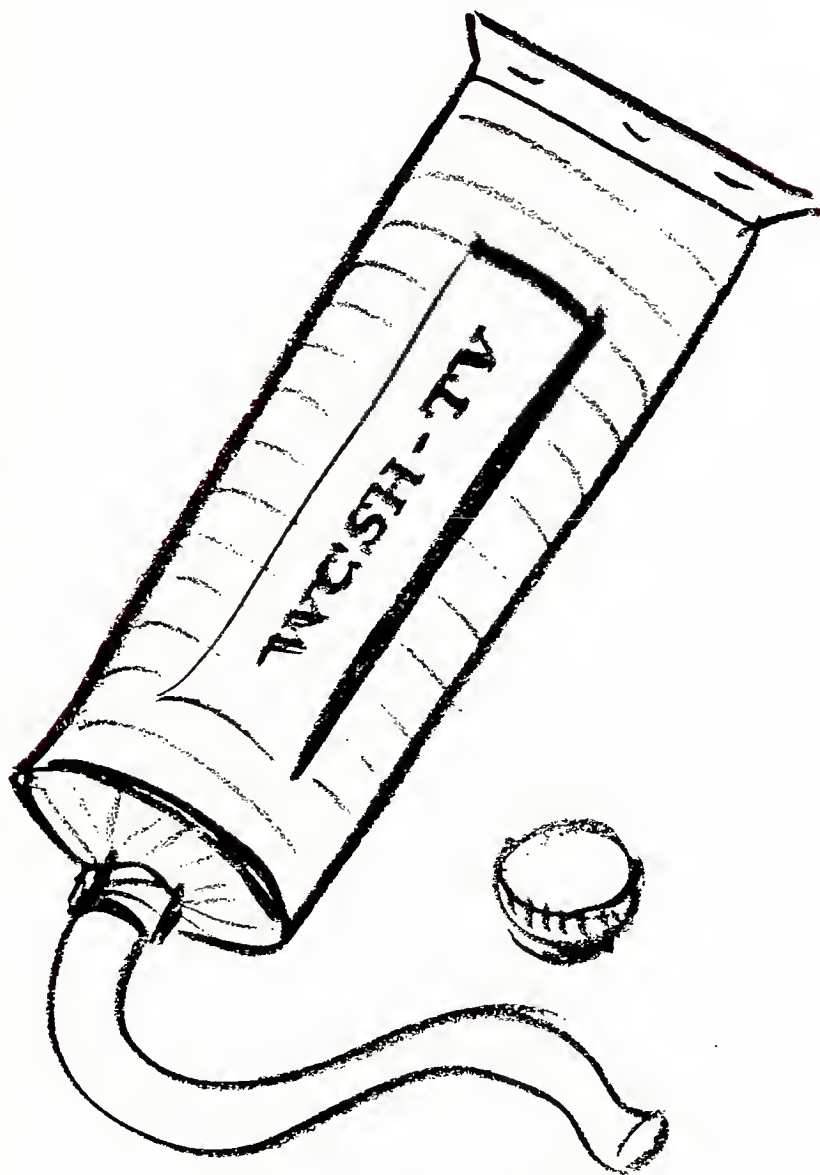
Leonard G. Anderson, *prom.-mdsg. manager, WKBH, WKBT, La Crosse, Wisc.*

The BPA convention in St. Louis gave the ego a nice lift, sold the importance of my job as a promotion manager, and confirmed my belief in the need for promotional activities which are aggressive and creative! How to channel those imaginative efforts for greatest impact in the fields



*Notes of
smaller-city
station
promotions*

of newspaper, magazine, outdoor display as well as in our own broadcasting
(Please turn to page 73)



(WITH PD-6)*

*Our special ingredient is not a secret. It's the "Program Dominance" of 6 . . . a marked viewer preference for the programs of Northern New England's service-minded NBC outlet.

This viewer preference has been established by five straight years of surveys and was most recently confirmed by NCS #3.

Your Weed TV man can tell you more about the station that squeezes more out of TV dollars.

A matching schedule on ch. 2 in Bangor saves an extra 5%.

The Rines Radio - TV Stations of Maine

WCSH-TV, Portland — WLBZ-TV, Bangor

WCSH-Radio, Portland — WLBZ-Radio, Bangor — WRDO-Radio, Augusta

Rank now	Past rank	Top 10 shows in 10 or more markets Period: 10-17 October, 1958 TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		6-STATION MARKET	5-STATION MARKET	4-STATION MARKETS						3-STATION	
				N.Y.	L.A.	S. Fran.	Seattle	Chicago	Detroit	Milw.	Mnpls.	Phila.	Wash.	Atlanta	Balt.
1	1	Highway Patrol (A) ZIV	20.2	15.6	12.4	18.9	24.9	10.5	20.9	12.7	14.5	16.5		23.5	15.8
				wrea-tv 7:00pm	kttv 7:30pm	kron-tv 6:30pm	komo-tv 7:00pm	wgn-tv 9:30pm	wtmj-tv 9:30pm	kstp-tv 10:30pm	wrcv-tv 10:30pm	wtop-tv 7:00pm		waga-tv 9:00pm	wmar-tv 7:00pm
2	6	Sea Hunt (A) ZIV	17.6	32.4		18.5	9.2	21.2	22.9	23.9	10.2	10.2	9.2	11.7	17.0
				webs-tv 10:30pm		kron-tv 7:00pm	king-tv 10:00pm	wgn-tv 8:30pm	wjtk-tv 7:00pm	wtmj-tv 9:30pm	wten-tv 9:00pm	wcau-tv 7:30pm	wmal-tv 10:00pm	wsb-tv 10:30pm	wbal-tv 10:30pm
3	8	Sheriff of Cochise (M) NTA	16.7	4.7	10.7	24.5	22.5				20.5	12.5	15.4	20.9	9.3
				wnew-tv 7:00pm	kttv 8:30pm	kron-tv 7:00pm	king-tv 7:00pm				kstp-tv 9:30pm	wcau-tv 6:30pm	wre-tv 7:00pm	wsb-tv 7:00pm	wja-tv 9:00pm
4	3	Whirlybirds (A) CBS	16.6	1.7	10.2		4.5	9.5					9.9	25.5	
				wpix-tv 8:00pm	khj-tv 7:30pm		ktnt-tv 7:30pm	wgn-tv 9:00pm		wtmj-tv 9:30pm	kstp-tv 9:30pm		wtig-tv 7:00pm	wsb-tv 7:00pm	
5	5	Mike Hammer (M) MCA	16.1	20.3	14.1		18.9	13.0				16.5	13.7	5.9	
				wrea-tv 10:30pm	krea-tv 10:30pm		king-tv 9:00pm	wgn-tv 9:30pm				wcau-tv 8:00pm	wre-tv 10:30pm	wlv-a 11:00pm	
6	7	Death Valley Days (W) U.S. BORAX	16.0	7.9	10.2	9.2	25.5	6.4	19.2		22.5	12.5	18.7	7.5	10.8
				wrea-tv 7:00pm	krea-tv 7:00pm	ktvu-tv 7:30pm	king-tv 7:00pm	wgn-tv 9:30pm	wvj-tv 7:00pm		wcoo-tv 9:30pm	wrcv-tv 7:00pm	wre-tv 7:00pm	wlv-a 6:30pm	wbal-tv 7:00pm
7	9	State Trooper (A) MCA	15.9	11.8	3.7	12.5	5.4		12.0	24.2	19.2	12.2	4.9		13.3
				wrea-tv 10:30pm	khj-tv 8:00pm	kgo-tv 9:00pm	ktnt-tv 8:30pm		ckhw-tv 7:00pm	wtmj-tv 9:30pm	kstp-tv 9:30pm	wrcv-tv 7:00pm	wmal-tv 11:15pm		wbal-tv 10:30pm
8	2	Silent Service (A) CNP	15.7	3.7	6.2	13.9		15.0	13.9			10.5	9.5		9.3
				wpix-tv 9:30pm	krea-tv 7:00pm	kron-tv 7:00pm		wmbq-tv 9:30pm	wjtk-tv 7:00pm			wfil-tv 6:30pm	wmal-tv 7:00pm		wbal-tv 10:30pm
9	10	Twenty-Six Men (W) ABC	15.4		8.3	14.5	10.9	13.5	14.9			12.2	6.9	11.2	
					krea-tv 7:00pm	ktvu-tv 7:00pm	komo-tv 7:00pm	wgn-tv 8:00pm	wxyz-tv 7:00pm			wrcv-tv 7:00pm	wmal-tv 6:30pm	wlv-a 7:00pm	
10	10	Gray Ghost (A) CBS	14.3	2.7	8.4	14.3	17.5	7.2					15.9	8.2	
				wpix-tv 6:30pm	kttv 9:00pm	kron-tv 7:30pm	king-tv 7:00pm	wgn-tv 9:00pm					wtop-tv 10:00pm	waga-tv 7:30pm	
Top 10 shows in 4 to 9 markets															
1		U. S. Marshall (M) NTA	15.9		13.4	15.9		7.5							
					kttv 7:00pm	kron-tv 7:00pm		whkb-tv 9:00pm							
2		Honeymooners (C) CBS	13.8	3.8	9.4			7.7	26.5		7.5	6.2		22.9	
				wpix-tv 8:30pm	knxt-tv 6:00pm			wgn-tv 9:00pm	wjtk-tv 10:30pm		wcoo-tv 10:00am	wrcv-tv 6:00pm		wsb-tv 7:00pm	
3		Frontier (W) CNP	13.4			9.9			6.2	7.5					
						kgo-tv 6:30pm			wwj-tv 6:00pm	wfil-tv 8:00pm					
4		Rescue 8 (A) SCREEN GEMS	13.2		7.9	11.9	21.5								
					krea-tv 7:00pm	kron-tv 6:30pm	king-tv 7:30pm								
5		Flight (A) CNP	12.9	1.3										15.9	
				wpix-tv 8:30pm										waga-tv 8:00pm	
6		Patti Page (Mu) SCREEN GEMS	12.8						2.7	17.7					
									wwj-tv 12:30pm	wtmj-tv 8:45pm					
7		N. Y. Confidential (M) ITC	12.1		4.2		13.2					13.9	8.9		
					kttv 9:00pm		komo-tv 10:00pm					wtmj-tv 7:30pm	wcoo-tv 7:00pm		
8	2	Dial 999 (M) ZIV	12.0		5.9		18.5							11.5	
					kttv 9:30pm		kroo-tv 9:30pm		wgn-tv 9:00pm				wtop-tv 7:00pm	wsb-tv 7:00pm	
9		Divorce Court (D) GUILD	11.9	3.0	16.7	10.6	17.2								
				wpix-tv 10:00pm	kttv 9:00pm	kron-tv 6:00pm	king-tv 8:00pm								
10	9	Union Pacific (W) CNP	11.3	4.7	10.9							5.9		7.3	
				wabe-tv 7:00pm	krea-tv 7:00pm							wrcv-tv 6:00pm		wmar-tv 6:00pm	

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, ¼ hr., ½ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this

market 10-17 Oct. While network shows are fairly stable from one month to another in which they are shown, this is true to much lesser extent with syndicated shows. Be borne in mind when analyzing rating trends from one month to another in this chart to last month's chart. If blank, show was not rated at all in last chart or was in only

FILM SHOWS

1-STATION MARKETS			2-STATION MARKETS			
Columbus New Or. St. Louis			Buffalo	Birm.	Dayton	Prov.
18.9	27.2	21.2	23.9	36.0	33.3	15.8
wbs-tv	wdsu-tv	ksd-tv	wgr-tv	wbre-tv	whio-tv	wjar-tv
10:30pm	10:00pm	9:30pm	10:30pm	9:30pm	8:30pm	10:30pm
22.5	27.9		8.2	24.3	19.5	23.3
wbs-tv	wdsu-tv		wgr-tv	wbre-tv	wlv-d	wpro-tv
10:30pm	10:30pm		8:00pm	9:30pm	10:30pm	10:30pm
11.5	25.2	12.9	27.5			
wbs-tv	wvl-tv	ktvl-tv	wgr-tv			
10:30pm	9:30pm	9:30pm	7:00pm			
13.9	24.5	21.5	22.5	19.3		17.3
wbs-tv	wdsu-tv	ksd-tv	wbsn-tv	wbre-tv		wjar-tv
10:00pm	10:00pm	10:00pm	7:30pm	10:00pm		7:00pm
9.5	15.2	17.5		19.3	25.3	
wbs-tv	wlv-tv	ksd-tv		wapi-tv	whio-tv	
10:00pm	9:30pm	10:00pm		9:30pm	10:30pm	
23.5			18.9	20.8	17.3	27.8
wbsn-tv			wbsn-tv	wbre-tv	wlv-d	wjar-tv
10:30pm			7:00pm	6:00pm	7:00pm	7:00pm
19.5	20.5		23.5	25.5	23.3	
wdsu-tv	ksd-tv		wbsn-tv	wapi-tv	whio-tv	
10:00pm	9:30pm		7:00pm	7:30pm	7:00pm	
3.5	19.7		35.5		21.0	20.3
wbsn-tv	wdsu-tv		wbsn-tv		whio-tv	wjar-tv
10:00pm	10:30pm		10:30pm		8:00pm	7:00pm
1.9	21.2		21.7	30.3	22.3	20.8
wlv-d	wdsu-tv		wgr-tv	wbre-tv	wlv-d	wjar-tv
10:30pm	10:30pm		10:30pm	9:30pm	7:00pm	7:30pm
9.9	15.9		18.7	25.8	22.3	
wbsn-tv	ksd-tv		wgr-tv	wbre-tv	whio-tv	
10:30pm	9:30pm		7:00pm	10:00pm	7:00pm	
18.5			24.0			
ksd-tv			wbre-tv			
10:00pm			10:00pm			
2.5			17.3			
wbsn-tv			wpro-tv			
7:00pm			7:00pm			
21.5			14.3			
wdsu-tv			wbre-tv			
6:30pm			10:30pm			
			11.3			
			wlv-d			
			6:00pm			
9.3			16.5			
ksd-tv			wpro-tv			
10:45pm			7:15pm			
20.3						
wgr-tv						
10:30pm						
12.9			21.8			
wdsu-tv			wbre-tv			
10:30pm			10:00pm			
9.9	19.9		18.8			
wbsn-tv	wdsu-tv		wjar-tv			
10:30pm	9:30pm		7:00pm			

As a station as to number of stations in market is Pulse's own. It does not include stations which are actually homes in the metropolitan area of a given market even though they may be outside metropolitan area of the market.

Nielsen Shows....

WSYR-TV Weekly Circulation Tops Competition by 39,170 Homes

The 1958 Nielsen study shows WSYR-TV delivering a vastly greater coverage area . . . more counties where circulation exceeds 50% . . . more circulation nighttime and daytime.

...67,350 More Homes When You Add the Bonus Circulation (28,180 Homes) of WSYE-TV

When you buy WSYR-TV, you also get the audience of its satellite station, WSYE-TV, Elmira.

And finally, if ratings fascinate you: the June ARB report for Syracuse gives WSYR-TV 52.9% of total weekly audience; 63.9% from noon to 6 P.M. Mon.-Fri.; 54.6% from 6 P.M. to 10 P.M. Mon.-Fri.; 71.8% from sign-on to 6 P.M. Sundays.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

WSYR • TV

NBC
Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

In
Louisville
it's **WAVE-TV**

for

- BALANCED PROGRAMMING
- AUDIENCE RATINGS
- COVERAGE
- COSTS PER THOUSAND
- TRUSTWORTHY OPERATION

NBC AFFILIATE

NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

WFIE-TV, Channel 14, the NBC affiliate in Evansville, is now owned and operated by WAVE, Inc.

Them
that has,
gets...



Advertisers on KTBS, Shreveport, have dominant audience, as shown by both Nielsen and ARB* ratings, plus award winning promotion.

Naturally,
they get
more for their
advertising
dollar

Ask the PETRY man for details on this dominant station in the billion dollar three-state market where your advertising dollar goes further.



NBC **SHREVEPORT,**
ABC **LOUISIANA**

E. Newton Wray Pres. & Gen. Mgr.

*May 1958 ARB Metro. Shreveport Survey

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Wildroot Co., Inc., Buffalo, is lining up schedules in scattered markets for its Wildroot Cream Oil. The 13-week campaign starts in January. Minutes, chainbreaks and I.D.'s during nighttime slots are being purchased. Frequencies vary from market to market. The buyer is Gertrude Scanlan; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

Beech-Nut Life Savers, Inc., Canajoharie, is entering various markets throughout the country testing its new Beech-Nut Cough Drops. Schedules run for 13 weeks; I.D.'s during nighttime segments are being used. The buyer is Vance Hicks; the agency is Young & Rubicam, Inc., New York.

General Mills, Inc., New York, is initiating schedules in top markets throughout the country for its Cocoa Puffs. The schedules are set for five weeks; minutes in children's programs are being slotted. The buyer is Dick Boege; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

The Nestle Co., Inc., White Plains, N. Y., is planning a campaign in major markets to promote its Ever-Ready Cocoa. The campaign starts this month; minutes in children's and women's shows are being placed. The buyer is Virginia Conway; the agency is McCann-Erickson, Inc., New York.

RADIO BUYS

Esso Standard Oil Co., New York, is preparing a campaign in top markets for its Esso gasolines and oils. Areas of distribution: N. J., Del., Md., Pa., D.C., Va., W. Va., N. C. & S. C., Ark., La., N. Y., Conn., Me., Mass., N. H., R.I., Vt. and Tenn. The kick-off will be early January for 52 weeks. The advertiser is concentrating on five-minute newscasts during early evening segments. The buyer is Dick Branigan; the agency is McCann-Erickson, Inc., New York.

Cities Service Co., New York, is planning a campaign in various markets for its gasolines and oils. The 26-week schedules start in late January. Minutes and I.D.'s during daytime slots are being lined up. Frequency varies from market to market. The buyer is Mary Dowling; the agency is Ellington & Co., New York.

The d-Con Co., Inc., sub. of Sterling Drug Co., New York, is renewing schedules throughout the country for the new year for its d-Con product. The 1959 schedules start 5 January and run through 30 May; pick up again in September for the rest of the year. For the most part, minute e.t.'s are being used. Frequency depends upon the market. The buyer is Robert Hall; the agency is Thompson-Koch Co., New York.



U.S. STEEL HOUR

The Broadway of TV

CBS-TV

ALTERNATE WEDNESDAYS

Produced "LIVE" FROM NEW YORK

By THE THEATRE GUILD





Meet the hare-apparent

The drumbeats roll. The clarions sound. And the prophetic notes of the November Nielsen echo across the land.

Harken now to the people's will — and herald the people's champion! For the Nielsen returns make the portent clear: the television network most likely to succeed to the Number One position is youthful, winsome ABC. Its future looms regal. Its *present* is itself little short of majestic.

Witness: ABC is already the No. 1 network on three nights of the week — Sunday, Tuesday and Thursday!*

Witness: For nighttime programming, ABC is the only network whose *ratings* are up over last year . . . the only network whose *share of audience* is up over last year . . . the only network whose *number of homes* is up over last year.*

Witness: Of the 33 commonly competitive evening half hours, 76% of ABC's time periods are enjoying larger shares of audience. Corresponding figures for the other two networks, 42% and 45%.†

Witness: Of the 33 commonly competitive evening half hours, ABC is now No. 1 in twelve. Another network also leads in twelve — while the third network is first in only nine.‡

Our competitors, we'll wager, are ready to crown us.

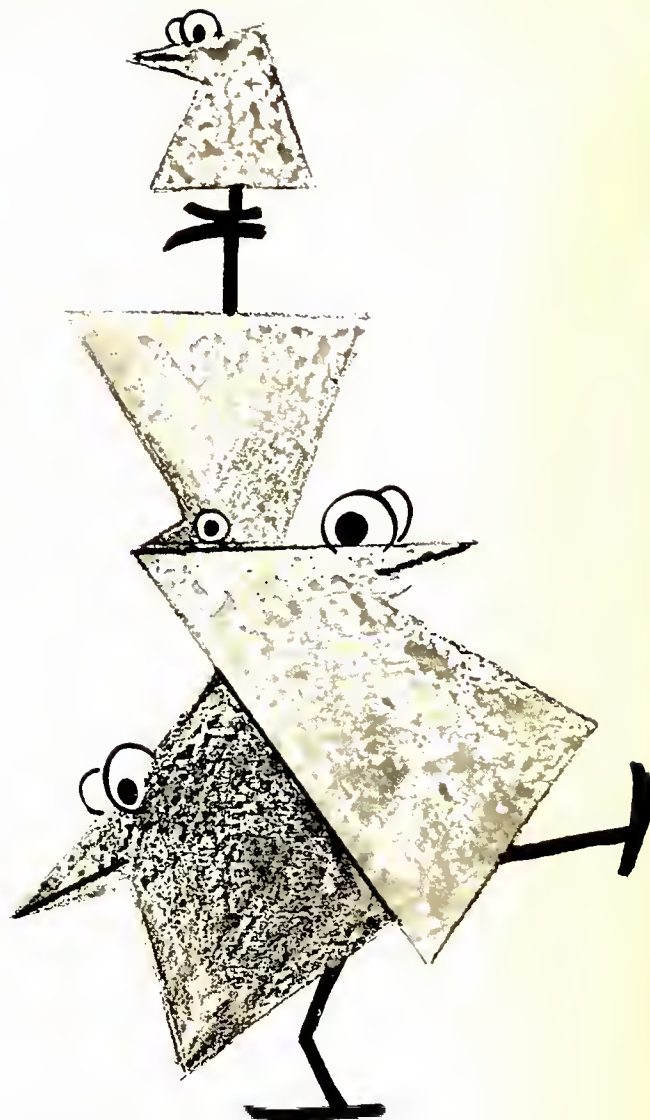
Source: Nielsen's 1st November Reports 1958 vs. 1957, Sunday through Saturday, 7:30 - 10:30 P.M., NYT.

*National Report, Average Audience per minute for all sponsored evening programs.

†Nielsen Multi-Network Area (24 competitive markets), Share of Audience.

ABC TELEVISION

Give him
POWER
 for Christmas



Give him **SPONSOR**

Knowledge is power. And the more weight you can carry, the closer you'll get to the money word.

SPONSOR will give anyone a better knowledge of the vital broadcast industry as it operates today.

Just \$3.00 a year will bring 52 power packed issues to agency or advertiser clients and prospects you like. So put SPONSOR on your Christmas list because it's the best possible kind of a gift you can send.

Only gift subscriptions for advertisers or agencies are eligible.

Just fill out the enclosed coupon or give us the names and addresses of those to whom you'd like SPONSOR delivered. We'll do the rest and bill you later.

SPONSOR 40 East 49th Street New York 17, N.Y. Please send a year's subscription of SPONSOR in my name to the following:			
Name	Title	Name	Title
Company	Company	Company	Company
Address	Address	Address	Address
City	State	City	State
Name	Title	Bill me <input type="checkbox"/>	Payment enclosed <input type="checkbox"/>
Company	Company	Name	Name
Address	Address	Address	Address
City	State	City	State

FILM-SCOPE

6 DECEMBER 1958
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SPONSOR PUBLICATIONS INC.

Two of the reasons that ITC is being watched with such interest are that the newly formed company represents the first tv film house with investment backing plus guaranteed sales.

Most film companies grew out of either the network, radio or the motion picture industry, but ITC is the first to **combine business with showbusiness on the ground floor.**

In theory, ITC has what amounts to a dream springboard. These are such internal elements as:

- The Jack Wrather organization to draw on for production.
- ATV of England with guaranteed foreign sales.
- Carl M. Loeb, Rhoades and Co. to draw on for investments.

Already one of the "big four" of the film business, ITC has to date spent a good part of its efforts corraling shows with proven network records.

Unlike some film companies which are tied to their production facilities, ITC will have this advantage of flexibility: it doesn't intend to own a single camera.

If tape equipment ever becomes standard equipment for all tv stations, there might be a return to the informal program swapping of the early days of kinescope—although with the big difference in broadcast quality.

But with only a few dozen tape-equipped stations in operation and only a handful of them trying to push locally-originated shows, Guild Films is stepping in and trying to capture the tape distribution market.

While most companies are still in the talking stage on tape, Guild has jumped off to a head start and now has a second series on sale, *Big Time Wrestling*, which is off WBZ-TV, Boston.

Some film veterans say there's a jinx on syndication sale of European production, but it hardly seems to bother the flock of companies who are going to produce overseas this season.

The theory on European shows is that while many return their investment, very few have been big moneymakers.

But note these film houses that have one or more shows to be lensed abroad in coming weeks: CBS, GKS, ITC, NTA—plus several of the smaller companies.

The debut of United Artists into television as a distributor with investment interests in independent production foreshadows an entirely new role for a motion picture company in television.

Up to now, some movie companies have had fixed affiliations; for example, Warner Brothers and Disney with ABC TV.

Other Hollywood majors like 20th Century-Fox and MGM have tried a variety of approaches to production, but have not gotten a big foothold in tv.

The only movie outfit to foresee the importance of film and tv to each other was Columbia's Screen Gems, which so far this season has been involved in investment, production and sale of 13 shows. These shows by network are:

ABC TV: *Naked City*, *Donna Reed*, *Rin Tin Tin*, *Texas Rangers*.

NBC TV: *Behind Closed Doors*, *Jefferson Drum*, *Alcoa-Goodyear*, *Ed Wynn*, *Ruff and Ready*, and *Shirley Temple* (which moves to ABC next year).

CBS TV: *Father Knows Best*.

National spot: *Huckleberry Hound* (Kellogg), and *Rescue 8* (Syndication).

The recurrent question of whether a licensing unit can pay for itself popped up again at CBS last week, with Merle Jones mulling the possibility of merging CBS Television Enterprises into CBS Films.

One of the problems appears to be that family items can't get the volume kid merchandise attracts.

This is serious because of the low profit margin of licensors—generally 5% of the wholesale price, which becomes only three cents out of the retail dollar.

In other words, the \$1-million grosser—and even that's a rarity today, except for Disney—brings in an income of only \$30,000.

Diversification has its headaches as well as its rewards, as was revealed for example by NTA in its annual financial report.

Although in fiscal year 1957-58 business soared 41.2% over 1956-57 and passed the \$15 million mark in gross volume, net profits fell some \$400 thousand—which corresponded very closely to the loss of getting the owned stations KMSP-TV, Minneapolis, and WNTA-TV, New York, operating on a competitive basis.

The sheer size of a station's investment in feature films forces it in many cases to curtail half hour film programming in order to get the maximum use out of the money tied up in a movie package.

A major Ohio station had to drop its early evening syndication strip and put in features when it found features weren't paying off well enough with late evening exposure alone.

COMMERCIALS: With Schwerin tests showing that 25 to 35% of all commercials are either ineffective or wrong in terms of the audience they are trying to reach, the new technique—slide motion—is being welcomed as a likely adequate and economical device for commercial pre-testing.

This slide motion device as proposed by M. Nicholas Gilroy, who has just left Schwerin to join Film Production Supervisors, can do these things:

- Shoot from finished art work or good photographs.
- Accomplish directorial techniques such as the dolly and pan, plus opticals like dissolves and pop-ins.
- Deliver a finished one-minute commercial for between \$150 and \$700, depending on preparation of art or photos.
- Test copy and visual style approaches. (Obviously, live personalities can't be tested.)

The cost of testing via the Schwerin method of standardizing all the elements but the one being examined runs to around \$1100 for a one-minute commercial.

Film people on the move: Joining Sturm Studios are C. D. "Don" McCormick as director of studio operations with dual functions in creativity plus client service, and Nicholas Newton as tv commercials account executive . . . Lee J. Heagerty, former vice president of merchandising of Grant Advertising, becomes president of Hudson Productions of Montreal, an international lip-synchronization service . . . Ralph C. Ellis elected president and Paul Talbot becomes chairman of the board of Fremantle of Canada . . . Joe Joel named general manager of Screen Gems Pty. Ltd. of Australia . . . Dan Hunn, Ron Fritz and Howard Henkin, namesakes of commercials producer HFH, initiated a trade newsletter called "Between Takes" . . . Klaeger has produced a Pontiac commercial through McManus, John and Adams and starring Bob and Ray.

WASHINGTON WEEK

6 DECEMBER 1958

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The fat is in the fire: Judge Horace Stern has come up with an initial decision looking toward cancellation of the National Airlines Miami channel 10 license.

The FCC took great pains to secure the services of an outstanding jurist to rehear the Miami mess. They came up with Stern, retired Pennsylvania Supreme Court chief justice, to act as a special hearing examiner. The FCC drum-beating was loud about this accomplishment.

Although the next step is an appeal to the full Commission, it seems hardly likely that with all the fanfare about the hiring of Stern the FCC would overrule him.

The next step is less clear, after the FCC concludes. The hearing was on remand from the Appeals Court to find out in the wake of the sensational Harris House Commerce Legislative Oversight subcommittee hearings, what should be done about the license.

The Court wanted to be advised whether the license should be cancelled. It also wanted to know whether any of the original four applicants should be disqualified outright or, in the alternative, whether there should be black marks against them in a future replay of the contest for the channel.

The Commission will report its final conclusions. But it can also act on the Stern recommendations on its own motion, and is likely to do so.

Either way, if the license is cancelled, there are certain to be appeals as high as the Supreme Court.

Much of the significance of the Stern decision lies in the fact that the Appeals Court has already directed the FCC to rehear the Boston channel 5 allegations in the same manner. Stern is likely to be the hearing examiner on this one, too. The FCC has decided on its own hook to reconsider Orlando, Fla., channel 9. It is considering another look at Pittsburgh channel 4.

Two cases of removal of vhf channels for deintermixture purposes have been tossed back at the FCC by the Supreme Court. The Commission seems set to review all cases in which scandal has been hinted by the Harris subcommittee.

The Stern decision sets a precedent which therefore may have wide repercussions; that is, if the FCC upholds and if subsequent court actions do not upset it.

Stern stopped short of setting an even farther-reaching precedent.

He found that National Airlines and Col. Frank Katzentine, had both acted with great impropriety and unethically. He found that North Dade Video had intended harm but hadn't actually done any. He had no word of doubt about the fourth applicant, L. B. Wilson, Inc.

But the decision found that the license should be cancelled solely because then-FCC commissioner Richard Mack had no business participating. He said National and Katzentine should not be "absolutely" disqualified from operating the station.

They would be so disqualified if this were private matter between private litigants, he explained. But it is actually a question of operation in the public interest, and the channel should go to the applicant best qualified to so operate, he held.

He asked the FCC to put big black marks against the two, and a small black mark against North Dade, but to permit all to vie again for the channel in a new contest.

SPONSOR HEARS

6 DECEMBER 1958
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SPONSOR PUBLICATIONS INC.

Ogilvy, Benson & Mather isn't the only agency with former Benton & Bowles executives who longingly remember B&B accounts.

There's also SSC&B where B&B alumnus Brown Bolte presides as president.

Want to know how many newspaper tv editors and columnists make a real specialty of commenting on the medium's programming? Slightly under 100, according to estimates of a cross-section of agency and other publicists.

That's about what Hollywood could boast in its heyday.

Sellers of radio might take this tip from admen who have to "sell" the medium to their clients: All references to "casual listening" should be soft-pedaled.

Apparently the word "casual" conjures up the image of people who listen to commercials only lackadaisically.

A rarity in radio nowadays is a sponsor (like Staley Manufacturing) who controls his own network talent.

That's how it happened that Staley was able to switch Peter Lind Hayes and Mary Healy from CBS to ABC.

One sure way to become a legend on Madison Avenue is to screw up your courage and tell off a multi-million-dollar account.

Among the notable teller-offers and the accounts involved: Emerson Foote and Lucky Strike; James J. Houlahan (Esty) and Colgate; Ray Rubicam and Pall Mall; and the late Albert Lasker and Colgate.

Members of the older generation of timebuyers are beginning to look askance at the luncheon capacity of some of the younger rep salesmen.

Observe these timebuyers: The youngsters should quit imitating those Madison Avenue novels in which the gray flannel tribe habitually stows away three martinis with lunch.

From evidences here and there, Lever Bros. must be planning to do some reshuffling of brands among its agencies.

Guesses are that it will happen within the coming month.

P.S.: It's also rumored that two Lever agencies—one in the Midwest—will merge if they're ever able to get together on the relative value of their stock.

The FTC has put its oar into the complicated business of bartering tv and radio spots for service.

It charged Arthur Hammell and four N.Y. firms with misrepresentations in selling promotional plans to local merchants.

Among the allegations: That Hammell's salesmen claimed they were actually working for the station that furnished the spots.



*Nothing else like it
in Greater New York*

IN PROGRAMMING: The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) it has more listeners than any other radio station not only in New Jersey, but in New York as well.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market. We can prove it with Nielsen and Pulse. Get the facts and figures today.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ

Newark, N. J. —

New York and New Jersey

ADVERTISERS

The replacement of new nighttime shows that have failed to come up to advertiser expectations has begun on the tv network.

Liggett & Myers has bought a western, tentatively titled *Black Saddle*, and a sleuth series, *The D.A.'s Man*, and substitutes for *Brain and Brawn* and the *Ed Wynn Show*.

Green Peacock has been mentioned as a replacement for *Behind Closed Doors* (co-sponsored by L&M and Whitchall).

Bristol Myers was on the verge this week of buying the open alternate half of *Wanted Dead or Alive*.

Campaigns:

- **Edsel** is back in network tv. It joined *Mercury* on the *Ed Sullivan Show* (CBS TV) last week. Eastman Kodak, Mercury's alternate sponsor, will not be affected by this. Commercial time has been divided between Mercury and Edsel on alternate weeks. Agency: Foote, Cone & Belding.

- **Continental Wax Corp.**, for its Six Month Floor Wax begins a 21-day pre-holiday promotion this week. Theme: "Wax Now for the Holidays." Plans call for radio, tv and print. Agency: Product Services, Inc.

Strictly personnel: **Robert A. Wright**, appointed product manager Lever's Wisk liquid detergent . . . **George D. Crittenton**, named v.p. in

charge of sales for the grocery division of Lanolin Plus, Inc. . . . **John de Coux**, named advertising manager of Pittsburgh Brewing Co.

AGENCIES

Robert S. Davis, research director for CBS TV Spot Sales proposed to an RTES Seminar luncheon this week that the industry get together and eliminate the decimal points from rating data.

His argument: the buyer and seller kids himself by being too literal in the interpretation of NCS #3 and other data.

(See details of Davis' suggestions on how to sell NCS #3 in next week's SPONSOR under SPONSOR ASKS.)

The Seminar grew heated when **Hal Miller**, B&B associate media director, scored the practice of timesellers tailoring the use of coverage data to specific accounts and agencies. What he favors is one estimate of coverage

WRAP-UP

NEWS & IDEAS

PICTURES

For outstanding merchandising, Tracy Balcom (r), president of the George Wiedemann Brewing Co., Newport, Ky., presents award plaque to Hulbert Taft, Jr., president of Radio Cincinnati (WKRC-TV). Station did best promotion job for theme: "Wiedemann-Land"



House of HAPPINESS



A doll house for effort: Edwin W. Craig, board chairman, National Life & Accident Insurance Co., Nashville, gives structure to Mrs. William Briggs of WSM for station's efforts during United Givers Fund drive

that goes for everybody and that the seller himself can understand and explain.

Media buyers in agencies around the Chicago area have formed a new organization: Chicago Media Buyers Group.

Purpose: to raise media buying standards via an interchange of media ideas and techniques, and discussion of specific media problems.

Membership: open to all agency media buyers in the area.

Officers: **Harry C. Pick**, media director, Reach McClinton & Pershall, chairman; **Harry Sager**, K&E, v.p.; **Dave Williams**, G. Wade, v.p.; **Elaine Kortas**, Marsteller-Rickard, secretary; and **Dick Rogers**, John W. Shaw, treasurer.

Anderson & Cairns, Inc. has set up a new subsidiary.

Creative PR, Inc., will be an independent public relations firm han-

dling publicity for A&C's clients, in addition to seeking new business on its own.

Officers: **Ralph Tanner**, president; **Ashley Burner**, v.p.; **Raymond Corder**, secretary and **Harold Lester**, treasurer.

Combining: Donahue & Coe, Inc., with billings at \$30 million and **Keyes, Madden & Jones**, billing \$20 million, have entered into a "working agreement."

The agencies plan to combine their facilities in New York, Chicago and Los Angeles while still retaining its identity and executive structure.

The set up: D&C, with stronger offices in New York, will service both agencies' clients here. K.M&J will do the same in Chicago. In both cities, the staffs will headquarter together.

New name: George Feldman and Martin Ball, partners in the Feldman Advertising Agency, Evansville, Ind.,

have changed the firm's name to **Feldman-Ball Advertising** . . . **New Agency:** In San Diego, Cal., **Wally Blake Advertising**, at 2627 B Street . . . **New partners:** In Allen & Reynolds, Omaha, include: Lyle DeMoss; John Enis, O. Earl Lowry and Edward Whelan.

Agency appointments: The Kruger Brewing Co., Newark, N. J., to **Ellington & Co.** for its Holsten lager beer . . . The G. Heileman Brewing Co., La-Crosse, Wis., from Compton to **McCann-Erickson's** Chicago office . . . National Car Rentals System, Inc., with a budget of \$500,000, to **Gardner Advertising**, St. Louis . . . The O'Brien Corp., paint products manufacturers, to **Clinton E. Frank, Inc.**, Chicago . . . Morgan & Lindsey Co. variety stores, to **EWB&R's** Houston office . . . Slumberland Products Co., to the **Bresnick Co., Inc.**, Boston.

This 'n' data: Wm. B. Remington, Inc., Boston, has prepared an

Cutting the anniversary cake: John Blair, president, marked the 10th year of Blair-TV with a staff party held at the New York office, with others participating via wire



I love a parade: With this theme in mind, WSB-TV, Atlanta, celebrated its 10th anniversary with a parade through the downtown area, attracting some 200,000 spectators. Here, drum majorettes tote station's call letters. Also in parade, floats promoting station and shows

Worth his weight in chips: Jim French, d.j., KING, Seattle, promoted National Potato Chip Month by asking folks to guess how many chips equal his weight. Prize: Year's supply of chips



This station's dynamite: So says WTOL-TV, Toledo, in a promotion piece sent to agencies. Here, Lois Foukal, of F&S&R, Cleveland, examines the T.N.T.



DAY and NIGHT ON KLZ-RADIO THE LINES ARE BUSY!



**Pat
Gay**

CAPTURES THE LADIES WITH THE

PAT GAY SHOW

MONDAY THROUGH FRIDAY

12:05 pm



**Starr
Yelland**

AND DENVER'S MUCH-COPIED

PARTY LINE

MONDAY THROUGH FRIDAY

8:00 pm

Pat Gay and Starr Yelland are two stellar performers who make their top-notch programs the most copied format in America! Pat Gay hosts a brisk housewife's information exchange that is a 100% female participation show with the listener hearing both sides of the conversations. Starr Yelland hosts nighttime's "Party Line" with an exceptional suavity that keeps the subject matter, however controversial, in balance and fascinating. Here again the stars of the show are the listeners themselves. BOTH SHOWS ARE TOP-RATED IN DENVER! IN FACT, PULSE (Sept. 1958) REPORTS KLZ HAS AS MANY FIRST RATED PERIODS AS ALL OTHER DENVER STATIONS COMBINED!

CALL KATZ OR LEE FONDREN IN DENVER

KLZ radio

560 KC

CBS FOR THE ROCKY MOUNTAIN AREA

amusing mailer dubbed "Announcing a New Adult Western—Western Mass., that is." Purpose: To announce the telecast (via WWLP) of the agency's exhibit at the highschool "Job Fair" where it shows how an ad is created . . . **Frank Bloek Associates**, advertising and p.r. firm, celebrating its 26th anniversary.

They were awarded: **Jerome B. Gray**, senior partner and founder of Gray & Rogers, honored by the Poor Richard and Philadelphia Copy Clubs . . . **William A. Rockett**, account executive for Charles F. Hutchinson, Inc., presented with the "Jacob" award from the Junior Advertising Club of Boston.

Going places: **Norman F. Best**, named general manager and a v.p. of Campbell-Mithun, Inc. . . . **Reginald F. Pierce, Jr.** and **Jerome H. Gordon**, elected v.p.'s at K&E . . . **J. Blau van Urk**, executive v.p. and director of Clakins & Holden, has resigned, with plans to open his own consulting firm in Philadelphia and Pittsburgh . . . **Fred Crowl**, named to head the radio/tv and industrial film department at Klau-Van Petersom-Dunlap, Inc. . . . **Harold Platt**, to v.p. of Edward H. Weiss & Co., Chicago . . . **Tom Moorhead**, to v.p. in charge of radio and tv at George L. Mallis Advertising, Philadelphia.

More personnel moves: **Kerry Sheeran**, to Ted Bates & Co. on the Whitehall Labs account . . . **William Peters**, to SSC&B, on the Lever account . . . **John McManus**, to DDB as account executive . . . **Carl Arrigo**, to the tv staff at Cayton, Inc., New York . . . **Lloyd Kronsoble**, to Edward H. Weiss Co. as account executive . . . **John Hartigan**, to Forjoe & Co., Chicago, as account executive . . . **Jack Wise**, to the farm radio department of Aubrey, Finlay, Marley & Hodgson, Chicago . . . **Epas W. Sargent**, account executive at C. M. Johnson & Associates, Inc., Bethpage, Long Island.

New appointments at Needham, Louis & Brorby, Inc.: **Frederick Sulcer**, **Donald Dickens**, **Edward McAuliffe** and **Ricker Van Metre, Jr.**, named associate copy directors; **John Amon** and **C. Franklin Johnson**, to ex-

In the leadership spotlight

WHEAT CHEX

Bite-size Shredded Wheat



Top-drawer advertisers are buying WGN

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO

CHICAGO, ILLINOIS

Ray Ellingsen

P HOTOGRAPHY

can give
your
photographic needs
the kind of
attention
you like
... backed by
experience
and artistry!

Simply call
DElaware 7-7249
or write to
12 E. Grand Ave.
Chicago

ecutive art directors and Dr. Perham Nahl, to director of creative research.

REPRESENTATIVES

Edward Petry & Co. has added another arm to its expanding representation function: a marketing department.

The role of the marketing department: "furnish advertisers with authoritative and completely updated information on potentials and special characteristics of the markets under consideration for spot campaigns."

The marketing department will be headed by **William B. Rolin**. Assisting: **LaGrand Redfield, Jr.** The Petry tv and radio promotion departments will work closely with them on presentations.

Westinghouse Broadcasting Co. has set up its own tv rep firm for its five tv stations.

Called **Tv Advertising Representatives, Inc.**, it will begin operation 1 July, 1959, and be headed by **Larry Israel** (see **RADIO AND TV NEWS-MAKERS** page 74).

WBC's formation of **TAR** follows its announcement three weeks ago that its six radio stations would be represented by **AM Radio Sales Corp.**, effective, also, 1 July, 1959.

What constitutes public service: In a speech before the State Association of Broadcasters, in Knoxville, **George Skinner**, radio program services director for the **Katz Agency**, asked stations to urge the **FCC** to revise its concept of what constitutes public service.

Skinner urged stations to get a campaign rolling "to have your public service measured not in minutes of boredom—but in seconds of effectiveness."

"Good, modern public service deals only on the meat of the matter. It gets all pertinent information in a few seconds—before the restless audience can change the dial."

Rep appointments: **WAIT**, Chicago, and **WGMS**, Washington, D. C., to **Avery-Knodel** . . . **KJAY**, Topeka, Kan., to **Gill-Perna** . . . **WCFR**, Springfield, Vt., to **Walker-Rawalt Co.** . . . **WISH**, Indianapolis, to **Edward Petry & Co.**

73½ YEARS' SELLING EXPERIENCE*

by
Bert Ferguson
Exec. Vice-President,
WDIA



73½ years **IS** a long time. But that's just how long the capable, trained and experienced **WDIA** Negro air personalities have spent working at the art of selling. Not a single loss from one of America's greatest air sales staffs in the last six years!

\$4,396,854.81 **IS** a lot of money. That's just how much national and local advertisers have invested in these men and women in ten years of **WDIA's** Negro Radio history. \$2,172,827.84 nationally and \$2,224,026.97 locally to be exact.

FIRST IN MEMPHIS!

It's a help to know what local advertisers think of a radio station. In 9 months of 1958, **Memphis'** own advertising fraternity has thought enough of this 50,000 watt giant of selling power to send \$204-211.62 through **WDIA** in search of a share of the \$616,294,100 the 1,237,686 Negroes in **WDIA**-land spend annually. Today **WDIA** still has more local and national advertisers than any other station in **Memphis!**

By the way, the percentage of Negroes in **Mississippi** increased from 45% to 46% from 1950 to 1958. Who'd have thought it!

You will miss 40% of the **Memphis** market if you miss **WDIA!** Buy **WDIA** and you'll get sales . . . sales produced by air experts with 73½ years experience. Top ratings in town.

*Here's how this impressive record totals up:

Nat. D. Williams	10 years
Robert Thomas	4½ years
Willa Monroe	9 years
Theo Wade	5½ years
Ernest Brazzle	8 years
Ford Nelson	8½ years
Rufus Thomas	8 years
A. C. Williams	9½ years
Martha Jean	3½ years
Cornell Wells	7 years

WDIA Is Represented Nationally

By **John E. Pearson Company**

EGMONT SONDERLING, President
ARCHIE S. GRINALDS, JR.,
Sales Manager



Latest Catch

The latest addition to the WBNS Radio talent staff, Dean Lewis, upholds the station's heritage for good programming. In three years he has managed to put his "Listen" dj show in the top 10. From 7 p.m. to sign-off (except for news time-outs) Dean spins the best on his popular participation show.

ask John Blair

WBNS RADIO
CBS in COLUMBUS, OHIO

IMN-PACT
WITH THE
**INTER
MOUNTAIN
NETWORK**

THE NATION'S MOST SUCCESSFUL REGIONAL NETWORK

For Real Sales IMN-Pact
it's

KALL

SALT LAKE CITY

FIRST*

HOOPER AND PULSE

*Pulse—July 1958; Hooper—May, Sept. 1958

HEADQUARTERS: SALT LAKE CITY • DENVER • CONTACT YOUR AVERY-KNOEL MAN

Strictly personnel: Dick Close, replacing Tom McFadden (see RADIO AND TV NEWSMAKERS) as director of NBC Spot Sales . . . Edwin C. Metcalfe, elected v.p. of Weed Tv Corp. . . . Harvey Struthers, named director of station services for the CBS TV Stations Division . . . Arthur W. Scott, to the sales staff at Broadcast Time Sales . . . Edward A. W. Smith, to the New York sales staff of Adam Young, Inc.

FILM

After an abortive attempt to return on tape, *Ding Dong School* will be revived early in 1959 as a film entry.

Here's the significant facets of the move:

- The need for high level programs for children will begin to be met.
- It anticipates a revival of Chicago as a production center—the show will be recorded by WGN-TV.
- Perhaps tape is not yet ready to assume distribution that's national in coverage, since only one station in 10 has tape so far.

The host of the show will continue to be Dr. Frances Horwich. Sales will be through Henry G. Saperstein of WGN-TV.

Another Hank Saperstein: not to be confused with Henry G. of Chicago is Hank Saperstein of Los Angeles, the president of Glen Films, who last week purchased two shows from Walter Schwimmer of Chicago: *Championship Bowling* and *All-Star Golf*, which are, respectively, in syndication and on ABC TV . . . Schwimmer will continue to distribute both programs; Saperstein's previous chief interest has been merchandising, with credits including *Lone Ranger*, *Wyatt Earp*, *Lassie* and —to compound the confusion with Henry G. Saperstein — *Ding Dong School*.

Film sales: CBS Films' *Colonel Flack* inked by Phillips Petroleum for WKBK-TV, Chicago; Dow Chemical on WWJ-TV, Detroit; Pepsi-Cola on WBIA-TV, Knoxville; Serta Mattress on WFMY-TV, Greensboro; Jackson Packing on WKTV, Jackson; Purity Bisquit in Salt Lake City; Eisner Foods on WCIA-TV, Champaign; KKTV, Colorado Springs; WRAL-TV, Raleigh;

IMPACT!



PROVED 3 WAYS AMERICA'S BEST TV BUY

ARB, May 1958 — highest rated station in America in markets of three or more stations.

Telepulse 1957 Year-End Review — highest rated station in America in markets of three or more stations for the entire year of 1957.

Telepulse, May 1958 — first in the market 91.3% of rated quarter-hours.



CBS Television Network • Channel 4 • El Paso, Texas
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY
Dorrence D. Roderick, Pres.; Vel Lawrence, V.-Pres. and Gen. Mgr.,
Dick Watts, Asst. Gen. Mgr.

In the leadership spotlight



Top-drawer advertisers are buying WGN

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO

CHICAGO, ILLINOIS

KXLF-TV, Butte, and KGUN-TV, Tucson.

Bold Venture (Ziv) reached the 90-station mark in sales, with Armour among the latest to join the list. The Armour buy was in seven top markets.

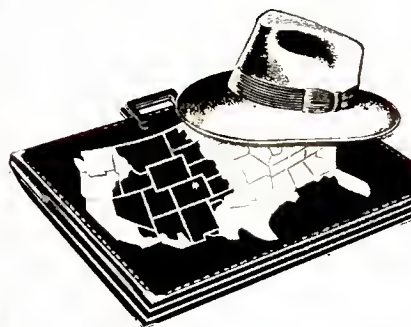
Promotions: UAA keeping the AAP name in a newsletter called Profit Points . . . Comet Distributing Corp. to call attention to its *Satellite Police* series with girls in space garb visiting station managers . . . Ziv's promotion plan for *Bold Venture* includes a 28-page company enthusiasm plan for sponsors.

More sales: Jayark's new *Bozo the Clown* sold to KFRE-TV, Fresno; WNHC-TV, New Haven; WBNF-TV, Binghamton; WRGB-TV, Schenectady; WLOS-TV, Asheville; WBNS-TV, Columbus; WFGT-TV, Altoona; WLRB-TV, Lebanon; KONO-TV, San Antonio; WDEF-TV, Chattanooga; KRLL-TV, Dallas, and KOIN-TV, Portland . . . also sales in color to KBET-TV, Sacramento; KTLA-TV, Los Angeles; WGN-TV, Chicago; WHDH-TV, Boston; WFIL-TV, Philadelphia; WBRE-TV, Wilkes-Barre; KIOR-TV, Salt Lake City, and WWJ-TV, Detroit . . . Furthermore, the series has been sold to the French-Canadian network, with telecast to start as soon as dubbing is completed.

Financial report: Trans-Lux corporation had declared a 30¢ dividend for 1958, topping last year's amount by 50% and matching the previous high of 1937, which was also 30¢ . . . NTA's annual report indicates a 41.2% gain over last year and a gross volume of \$15,497,595; however, profits are down from \$1,091,031 and \$1.07 a share last year to \$687,048 and 63¢ a share for 1957-58, the difference corresponding closely to operational losses of its owned stations.

Licensing: Ziv's *Bat Masterson* series, carried on NBC TV and franchised through CNP, has signed these manufacturers: Carnell, for a gold cane; Arlington, for a derby; Ben Cooper, for Pilgrim and Wings boys' wear for a total of eight different types of clothing; Saalfeld, for coloring books; U-Bet, for games; John Henry, for badges and keys, and both

KOA-Radio... your best Western Salesman!



Because KOA-Radio's copable management has established and maintained listener respect for the station and its advertisers for more than 33 years!

Because KOA-Radio covers Denver and the big, wide West. You need the power of 50,000 watts to blanket the rich Western Market! You reach the whole market with KOA-Radio.

Because KOA-Radio's programming is tailor-made to the interests and tastes of the area. Skillful local and NBC programming combine to give listeners what they want, when they want it!

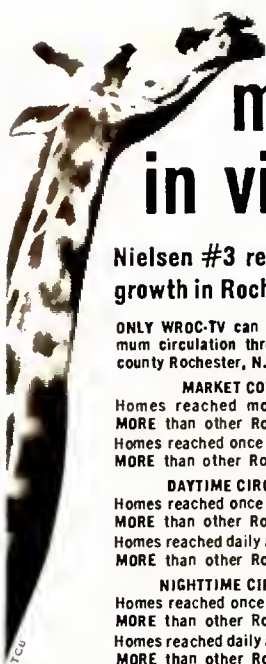
Because KOA-Radio has always shown devotion to the public welfare, it is highly respected and has top stature in its community.

Because KOA-Radio SELLS! Make your ad budget work harder... more effectively! Use KOA-Radio!



Represented nationally by
HENRY I. CHRISTAL, INC.

USR 10/58



**more
in view!**

Nielsen #3 reports more growth in Rochester, N.Y.

ONLY WROC-TV can guarantee maximum circulation throughout the 13-county Rochester, N.Y. area...

MARKET COVERAGE

Homes reached monthly—26.5%
MORE than other Rochester station.
Homes reached once a week—20.8%
MORE than other Rochester station.

DAYTIME CIRCULATION

Homes reached once a week—24.7%
MORE than other Rochester station.
Homes reached daily average—30.8%
MORE than other Rochester station.

NIGHTTIME CIRCULATION

Homes reached once a week—20.8%
MORE than other Rochester station.
Homes reached daily average—28.8%
MORE than other Rochester station.

Represented Nationally by Peters, Griffin and Woodward
Sources: Sales Management '58, Nielsen #3, Spring '58

WROC-TV

**NBC-ABC CHANNEL 5
ROCHESTER, NEW YORK**



A TRANSCONTINENTAL STATION

WROC-TV, Rochester, N.Y. • WWSA, WWSA-TV, Harrisonburg, Va.
WGR, WGR-TV, Buffalo • WNEP-TV, Scranton/Wilkes-Barre.

In the leadership spotlight



**Top-drawer advertisers
are buying WGN**

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO

CHICAGO, ILLINOIS

Multiple Products and Hartland Products for figurines.

Personal appearance: Richard Carlson, star of *Mackenzie's Raiders* in Milwaukee this week to address the Schlitz sales staff and to appear on radio and tv.

NETWORKS

ABC TV put out a couple statistical claims this week in connection with who's besting who in the ratings.

The claims, based on the first November Nielsen report:

1) ABC leading in nighttime programming (7:30-10:30) on Sunday, Monday and Thursday.

2) ABC is the only network to show average rating gains over a year ago. ABC's increase was 7%, while CBS TV was off 12% and NBC, off 8%.

More ABC TV news:

The network will schedule a number of its *Operation Daytime* shows in nighttime spots in various time periods for limited runs.

Purpose: to give these new shows additional exposure to audiences.

The first, on this rotational schedule, began this week, with *Day In Court* set in the Wednesday 9:30 p.m. slot—to run for six weeks.

Network radio business: Groves Labs, Plough, Inc. and Wm. Wrigley Jr. Co., for ABC Radio newscasts. Also signed, Van Nuys Savings and Loan Association, Kiplinger Washington Agency and Clairrol, Inc.

Network affiliation: KIMA, Yakima, Wash., to NBC Radio... KPTV, Portland, Ore., to ABC TV.

Network programming note: ABC TV resurrects an old timer from radio next week—*Dr. I. Q.* It bows 15 December, 9:30-10 p.m. Tom Kennedy will m.c.

RADIO STATIONS

The National Farm Directors elected a new slate of officers at the annual meeting in Chicago this week.

They were: president, Maynard

Stence, WPCO, Minneapolis; v.p., Wall Erickson, KFRE, Fresno and George Roesner, KPRC, Houston.

Significant points brought out at a panel, *Farm Broadcasting Takes on a New Look:*

- The farm population may keep on shrinking but their collective income continues to go up—underscored by the fact that \$9 billion a year is spent in advertising on farm service shows.

- Farm radio/tv plays a vital part in influencing non-farm people on the farmers' problems and conditions.

- Farm stations have shown an increasing interest in their responsibilities to the sponsor by informative, promotional and advisory cooperation.

(See SPONSOR-SCOPE for commentary on convention.)

Ideas at work:

- WSAI, Cincinnati, wound up two contests this week: After airing 100 safety slogans over a four-week period, listeners sending in the most complete list of these slogans, win a 1959 Fiat; the other—"Guess the Weight" contest, asking listeners to guess the weight of five d.j.'s. Prize: 10¢ per pound.

- WBBF, Rochester, held an "ad of the week" contest. Top vote-getter was the Goodman and Jane Ace commercials for Borden's Instant Coffee. By way of honoring the winning ad, WBBF aired hourly congratulations to the Aces, the agency (DCS&S) and the client.

- Six d.j.'s at KOCY, Oklahoma City, took time out from spinning records last week to perform a variety of household chores as part of promotion-stunt in which they offered one another to listeners for the day.

- KCNA, Tucson, the Southgate Shopping Center and Shamrock Dairy sponsored a Hula-Hoop contest at the State Fair. KCNA promoted the affair for one week prior to the event.

- WEJL, Scranton, Pa., is going all out in a campaign to reduce hunting accidents. Special "Safety Station Breaks" have been recorded by the Pa. Game Commissioner reminding hunters to use caution with firearms, and wear bright colors when hunting.

- KCMO, Kansas City, is holding a Calf Contest open to 4-H and FFA members in the area. Owners of the three animals showing the most efficient and fastest rate of gain in overall competition will receive college

scholarships or cash awards towards their farming program.

Station purchases: KWFR, San Angelo, Tex., to Vanguard Broadcasting Corp. for \$75,000—brokered by Hamilton, Stubblefield, Twining & Associates, Inc. . . . WILD, Boston, from the Bartell group to The Noble Broadcasting Corp.

Third quarter earnings report for the Storer Broadcasting Co.:

Net profit from station operations, \$866,792 compared to \$820,008 for the comparable period, 1957. Income before taxes, \$1,636,071 compared to \$1,730,698 for the third quarter, 1957.

Station business of the week: Pfeiffer Brewing Co. and The Detroit Insurance Agency for the 5:00 News via WJR, Detroit . . . Ed Marling Stores of Topeka and McEntire Brothers, mattress manufacturers, for two hours nightly on KJAY, Topeka.

Station staffers: George Clinton, general manager, WBOY & WBOY-TV, Clarksburg, W. Va., resigned to head his own station, WEBC, Duluth-Superior; his successor: Roger Garrett . . . Reg Streeter, named sales manager, KWIP, Merced, Cal. . . . Bill Alfred, to KIOA, Des Moines . . . Bob Waldrop, to the staff of WGMS, Washington, D. C. . . . Jim McLaughan, account executive, KNLZ, Houston.

TV STATIONS

Thomas Alva Edison Foundation's fourth annual award dinner on Science and Achievement in New York this week, honored these stations:

WQED-TV, Pittsburgh and WMT, Chicago as the tv and radio stations best serving you.

Kudos went to CBS TV for its *Twentieth Century* series, *Conquest*, and New York's Philharmonic Young People's Concert.

Special citations went to NBC TV for *Continental Classroom* and Broadcasting Music, Inc. for *The World of Mind* radio programs.

Ideas at work:

• Sponsor treats station: To celebrate \$1 million in volume due to spots

In this Billion \$ Sales Empire WREX-TV is the TOP KING SALESMAN!



TOPS IN COVERAGE

TOPS IN PROGRAMMING

TOPS IN RATINGS

ALL 28 of TOP 28 SHOWS
35 of TOP 38 SHOWS
42 of TOP 50 SHOWS

**84% OF TOP 50 SHOWS
ON WREX-TV**

* Based on 20 county survey conducted July 19 thru July 25, 1958 by Amer. Research Bureau.

Grade	Total Households	Consumer Spendable Income	Total Retail Sales	Television Sets
A	176,731	\$1,048,013,000	\$ 744,271,000	154,699
B	157,607	\$ 987,797,000	\$ 699,092,000	141,334
C	78,761	\$ 466,963,000	\$ 324,932,000	69,900
Total	413,099	\$2,502,773,000	\$1,768,295,000	365,933

Source: 1958 Sales Management Survey of Buying Power

The sales power of WREX-TV's combined coverage, spans market portions of over 30 counties in southern Wisconsin—northern Illinois. Brings preferred CBS-ABC network programs, top syndicated programs and MGM-TV's Golden Treasury of Feature Films to over 365,000 television homes.

**VIDEO-229,000 watts ERP
AUDIO-114,000 watts ERP**

CBS-ABC NETWORK AFFILIATION

represented by

H-R TELEVISION, INC.

J. M. BAISCH, GEN. MGR.



WREX-TV
CHANNEL 13 ROCKFORD





TIP of WEEK for SMART BUYERS

Going up and crazy, man! Our stock market tip this week is Minute Maid (that's orange juice) selling around 16½ on the big board. And you smart time buyers will be wise to check these top-rated Hooper and Pulse stations of the Rahall group, from New England to Florida.



Again #1 Pulse September, morning and afternoon. Check the afternoon show 4 to 6 p.m. with Dopey Duncan live and George Stahl at the organ.



Top Pulse, Manchester, Concord, Nashua markets. Try the afternoon show with Norm Bailey 4:30 to 5:45 p.m.



5000 watts, top Pulse station in the St. Pete-Tampa markets. The only full time independent in the fast growing St. Petersburg-Tampa area.



As usual, #1 Hooper, morning, noon and night. Reach this rich market with Big Al Sahley 3:30 to 5:30 p.m. on the "Going Home Show."



Top Pulse in the rich Montgomery County market. Afternoon show 3 to 5 p.m. "Juke Box Jamboree" with Buddy Brode.

•
sold nationally thru
WEED & CO.

Joe Rahall, President
"Oogie" Davies, Gen. Manager

during the past year on **KFJZ-TV**, Ft. Worth, Gene Cordell, manager of Pioneer Finance and Thrift, treated the staff to a special breakfast.

• **KMOX-TV**, St. Louis, held a seminar last week for the area's public relations people. Purpose: To acquaint the 110 representatives attending with various station policies and the operation of the different departments.

• Another "Guess the Weight" contest held on all *Top Ten Dance Party* tv programs. Object: viewers are required to guess the combined poundage of the program's m.c., hostess, camera crew and studio guests. The first week of the contest, **WHBQ-TV**, Memphis, pulled 3,100 pieces of mail.

Under construction: A new tower for stations **WOAI-TV**, and **KENS-TV**, San Antonio, with the object of doubling both stations' coverage area.

Programing note: **KAKE-TV**, Wichita, has started a new show that offers \$25,000 as an investment in a sound business idea. Dubbed *Opportunity Knocks*, it's presented through Private Enterprise, Inc., with P.E.I. providing the money as a capital investment to a business they feel is worthwhile.

Anniversary notes: **WSB-TV**, Atlanta, celebrated its 10th year with a parade that attracted more than 200,000 people. To further commemorate the occasion, J. Leonard Reinsch, managing director of the station and Marcus Baillert, general manager, made a film presentation to New York and Chicago agencies . . . **WAVE-TV**, Louisville, also marked its 10th anniversary last week.

Kudos: The advertising and promotion departments of **KYW-TV**, Cleveland, captured two Cleveland Ad Club awards . . . **WKRC-TV**, Cincinnati, won the top tv award of the George Wiedemann Brewing Co. for "Outstanding Media Merchandising."

On the personnel front: Alex Gold, from sales manager at **KLAS-TV**, Las Vegas, to general manager of **KSHO-TV**, Las Vegas . . . Walt Hawthorne, appointed sales service department manager of **KGW-TV**, Portland, Ore.

INCO'S

(Cont'd from page 34)

they are a straightforward reporting of the news and do not get into commentary or analysis.

• When feature material and interviews are necessary in the straight reporting of the news, our client is willing to have this treatment included, but he suggests that every care be exercised in making sure that features and interviews stay away from biased approach.

• Inco wants a blend of international, national, regional and local news.

As for the commercial portion of the program, Inco "prefers a direct, friendly delivery of its commercials. The copy is *not* hard-sell copy. Instead, it attempts to be informative, to present the company as a friendly organization producing a metal which serves and is important to all of us."

The booklet ends with a pronunciation key but points out this is no reflection on the announcing staff. "We would like to have uniformity of pronunciation on each of our programs on all the stations carrying Inco news broadcasts." Inco doesn't leave much to chance.



Top-drawer advertisers are buying WGN

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO
CHICAGO, ILLINOIS

MAYPO

(Cont'd from page 35)

York, up 185%; Philadelphia, up 433%; Cleveland, up 1,013%; Detroit, up 513%; Denver, up 215%. This, in the face of a 5% average gain in hot cereal sales this past year.

Parenthetically, in the fall of 1957, Heublein and Bryan Houston, Inc., decided to try a similar approach in advertising Maltex, another Heublein hot cereal. As with Maypo, the agency worked with Storyboard's John Hubley to create "Mary Maltex," a doughty little cartoon character, whose tremulo calls for "Ma-a-a-altex" are now heard in 11 markets.

These are some marketing facts that both Heublein and Bryan Houston, Inc., have learned from their tv success with Maypo:

1. The campaign proved that the right tv approach can replace premiums as a motivating force for children. Youngsters all over the country have been echoing Marky's cry, "I want my Maypo."

2. Adults are persuaded by cartoon commercials, even when these speak in children's idiom.

3. A successful tv commercial character can force a package redesign for stronger identity between advertising and point-of-sale.

4. Display materials developed around incidents in the series of commercials are definite attention-getters in supermarkets.

Maypo was first introduced in New England and the Upper New York State areas in 1950 and used varying combinations of media during the subsequent five years to establish the brand name and push sales. By 1955, sales had reached a plateau. Maypo faced two obstacles to further growth:

1. A nation-wide resistance to hot cereals in this post-war age of easy-to-fix foods.

2. The premium price the company necessarily had to charge for this maple-flavored breakfast food.

At this time, the agency recommended a spot tv test: Copywriters studied Maypo's marketing problem and decided that the answer might be found in an off-beat cartoon commercial starring a character that children could identify with, who would speak in kids' idiom. Together with Storyboard's John Hubley, they created Marky.

During the first year of television, fall and winter 1956-1957, New Eng-

land sales jumped 59%, from 257 package-sales-per-1,000 families to 409 packages-per-1,000 families. By maintaining the same tv expenditure in New England during the next hot cereal season, Maypo raked in a whopping 25% sales increase over the 59% boost of 1956-1957.

Results in the New York tv markets paralleled the New England success. Hence, in both areas Maypo sales doubled, despite increased advertising pressure from competitors.

Since the tv campaign had had such a conclusive effect upon sales, the com-

pany dropped all other advertising and concentrated exclusively on spot television in 1957-58.

Bryan Houston, Inc. applied these experiences to the fall 1958 advertising campaign and 38-market expansion. So many requests for more Marky commercials came in that there are now four 60-second Marky episodes showing him in entertaining, typical-foy escapades. The campaign, which kicked off in mid-September for its 26-week duration, covered twice the market list that it had in fall 1957, pushing out to the West Coast.

CBS
ABC

FOR DRUG SALES

The Beaumont-Port Arthur-Orange market is 85th in the Nation*... 4th in Texas.* And this high drug market is completely covered by KFDM-TV. For Greater Drug Sales... Buy... KFDM-TV in Beaumont-Port Arthur-Orange.

KFDM TV

SEE PETERS-GRIFFIN-WOODWARD, INC.

*S. M. Survey of Buying Power, 1958



**Negro radio
from
Shreveport**

KOKA

**now 5000 watts
non-directional at 980**

The Southwest's most powerful Negro station.
• Selling 405,000 Negroes in 49 counties of
Texas, Louisiana and Arkansas. • Top-rated
by Hooper, Pulse and Trendex.



Represented by John E. Pearson

*the key
to
the Negro
market
is*

WOV
5000
Watts
IN N.Y.C. & VICINITY



WOV-NEW YORK
Representatives: John E. Pearson Co.

BAY AREA RAMBLER

(Cont'd from page 43)

But beyond the dealer enthusiasm of taking a fleet of Ramblers out to the Presidio for the special events, there was this totally unexpected result: a Citizens Committee was formed to work towards the permanent restoration of historic Fort Point.

Twenty prominent San Franciscans set up this committee, which is headed by Charles Ertola, supervisor of the city and county of San Francisco.

Rambler's selling strategy on the air is this: use four announcers, two men and two women. All of the commercials are live, and each starts with some general sales point of the entire line, and then a detailed demonstration follows about some specific features.

The inherent promotional possibilities of a series based on military records, such as *Mackenzie's Raiders*, was not overlooked by the Rambler men and their agency, Beaumont and Hohman, Inc., in deciding on buying a syndicated Western.

But there was some special advantages in this series which led to the Presidio promotion. Col. Russell P. Reeder, the author of the book the series is based on, was at one time garrisoned at the Presidio. His letter from West Point, where he is presently stationed, was described by KPIX as "a classic for publicity purposes."

Rambler is also enjoying another coincidence which is helping to promote *Mackenzie's Raiders*. The star of the show, Richard Carlson, is seen on KPIX in *I Led Three Lives*, which promotes his new series each week.

While most press junkets usually result at best in a mention of the show, the Presidio function actually had the columnists talking about the event itself. In a full column, Terrence O'Flaherty of the *San Francisco Chronicle*, described the Presidio as "one of San Francisco's most tragically neglected monuments," then went on to credit "KPIX's Al Baccari with arranging to have this oldest defense point west of the Mississippi" opened for the preview.

Some of the tv editors were less impressed with the romance of history. Bill Fiset, for example, of the *Oakland Tribune*, said this: "After lunch all the tv writers were driven out of the Presidio by auto dealers in the sponsor's make of car. In each auto the dealer explained the finer points of the car as he went. The complete sell."

THE OLD WEST LIVES AGAIN...

AT

EL RANCHO VEGAS



Las Vegas, Nev.—DUDLEY 2-1300

INDIVIDUAL BUNGALOWS ON 66 SPACIOUS

ACRES DEDICATED TO YOUR MODERN COMFORT
BUT STRESSING WESTERN ATMOSPHERE.

...the world famous OPERA HOUSE THEATRE
RESTAURANT presents nightly the greatest names
in show business in lavish productions reminis-
cent of the exuberant Frontier Days.

Phone Direct for Reservations

New York	San Francisco	Los Angeles
Longacre 3-6149	YUkon 2-7105	BRadshaw 2-3366
Beverly Hills	Chicago	Miami Beach
BRadshaw 2-3366	MOhawk 4-0111	JEfferson 8-0591

In the leadership spotlight



**Top-drawer advertisers
are buying WGN**

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO
CHICAGO, ILLINOIS

SPONSOR ASKS

(Cont'd from page 49)

media were graphically explained by the various speakers.

The seminar sessions, conducted by people well-versed in the field and enlivened by group comment and discussion, were most fruitful of practical ideas. Furthermore, as I represent a radio and television station of the grassroots variety—definitely removed from the suave confines of Madison Avenue—comparing notes with other promotion and merchandising managers who deal more intimately with the overall-and-tractor set allowed me to check my activities against those in similar markets.

As always, these corridor and cocktail-hour conversations were most productive—with ideas that I can put to immediate and productive use here in La Crosse. Helping modify and convert what New York advertising circles have found good to the limitations of my smaller-city stations is a primary benefit of such BPA conventions as the one just concluded in St. Louis.

Chuck Olson, *prom. mgr., WREX-TV, Rockford, Ill.*

The third annual BPA convention-seminar was "the best yet!" Because...

It brought forth inter-media speakers representing the newspapers, magazines, and outdoor advertising fields which generated a competitive flavor.

It gave fertile-minded promotion guys a fresh crop of new ideas on a wide range of promotion subjects, with well-delivered talks and discussions on "Ratings"; "Promotion As A Key Management Function"; "Sales and Audience Promotion"; "Publicity and



Pointed up the necessity of promotion

Exploitation"; and "Merchandising and Trade Advertising."

It stressed the importance of tv promotion people as "key members of the management team." It pointed up the necessity of promotion in the highly competitive tv field.

It gave me a personal opportunity to meet for the first time the promotion head of our national representative firm

along with promotion men of their represented stations, at a special promotion workshop held concurrently with the convention.

Congratulations are in order to all the officers and individual members of BPA who spearheaded this enlightening convention, for their hard work in the planning and development which resulted in making this seminar "the best yet!" In my opinion BPA has, after three years, come of age.

Doug Holcomb, *prom. director, WGBI, WDAU-TV, Scranton-Wilkes Barre, Pa.*

"Saw you in St. Louie—Louie," and just about everybody else in this game



Plans for cooperation between radio, tv

of broadcast promotion. It was a provocative and fast moving two and one-half days of give-and-take discussions covering all phases of promotion, mixed with a look-see at the newspaper, magazine and outdoor media.

Equal "space" was given by the various trade paper publications during the off hours to give us a chance to refresh old and new colleagues and to pick up trade magazines.

Donald H. McGannon, president of the Westinghouse Broadcasting Co., as the keynote speaker of the opening luncheon, laid it on the line when he called on the radio and television industries to undertake a concerted campaign involving all elements of broadcasting to use in promoting our media.

Presentations and roundtable discussions, each planned to allow sufficient time for a question and answer period (the latter I felt brought out the most interesting and informative points), took up our daylight hours. After dark the St. Louis Blues took over in the form of three tremendous Dixieland shows hosted by our friends of the trade press; a fellow named "Bud"; and our own convention committee.

Our national representative hosted a promotion workshop, giving us a chance to swap ideas.

After a few oratorical outbursts by a few-of-the-boys, WGN's Chuck Wilson, a real able BPA'er, was elected president. "It's the Main-Line in '59."

"JAXIE" SAYS,

**"YOUR BEST
NIGHTTIME MINUTES
IN JACKSONVILLE
ARE ON WFGA-TV"**



You'll find a lineup of top shows to use in sending your sales message into the booming North Florida-South Georgia television area. This rich \$1½ billion market is ready and receptive... so move in with minutes on:

★ **RESCUE EIGHT**—Mondays—7:30 to 8:00 PM

★ **HONEYMOONERS**—Tuesdays—10:30 to 11:00 PM

★ **FLIGHT**—Fridays—7:00 to 7:30 PM

Reach deep for results and reach far WFGA-TV. It's your best buy in the Jacksonville Metropolitan Market.

For further information and one minute availabilities, call Ralph Nimmans in Jacksonville at ELgin 6-3381 or contact your nearest P.G.W. "Calanel."

**BASIC NBC AND SELECTED
ABC PROGRAMMING**

Represented nationally by
Peters, Griffin, Woodward, Inc.

**WFGA-TV
Channel 12
Jacksonville, Florida**

**FLORIDA'S
COLORFUL STATION**



YOU CAN'T MISS!
WITH
WEAU-TV
THE
BIG CHEESE

IN WISCONSIN

- The area with the **HIGHEST** industrial weekly wage in the state. (U.S. Employment Bureau)
- Serving the **RICHEST** farm counties in the Midwest with over 54,000 farm families.
- Serving the giant land of 3/4 million people and two million cows.

WEAU-TV Eau Claire, Wisconsin
See your Hollingbery Man
in Minneapolis, see Bill Hurley

You're headed in
the right direction with
Plough, Inc., Stations!

Radio Memphis
WMPS

Radio Baltimore
WEAO

Radio Boston
WCOP

Radio Chicago
WJJD



Represented nationally by
RADIO-TELEVISION REPRESENTATIVES, INC.
• NEW YORK • CHICAGO • BOSTON • SEATTLE
• ATLANTA • LOS ANGELES • SAN FRANCISCO

Tv and radio NEWSMAKERS



Thomas B. McFadden has been promoted to the newly created post of v.p., general sales executive, NBC TV. He will have direct responsibility for the Eastern, Detroit, Los Angeles and San Francisco sales offices. McFadden, at 41, is a veteran of more than 24 years service with NBC. He joined the network in 1934, and has successively held positions as news writer, sports editor, director of news and special events for WRCA, N. Y. (then WEAJ), general manager of WRCA, and in 1948, appointed the first general manager of WRCA-TV (then WNBC). Two years later, McFadden was transferred to KRCA, Hollywood. In 1952, he returned to New York to reorganize and head NBC Spot Sales. He was elected a v.p. in 1954; v.p. in charge of WRCA and WRCA-TV in 1956; and recently v.p., NBC Owned Stations and Spot Sales.

Rudy Behlmer has been appointed director of tv and radio for Grant Advertising, Inc. He will headquarter at Grant's Hollywood office. In his new position, Behlmer will be responsible for the direction and the production of all commercials for all agency clients. Behlmer is a veteran of eight years in television, both in New York and Hollywood. A native of San Francisco, he studied there until joining the Naval Air Corps in 1944. In 1950, he joined the staff of KLAC-TV, Los Angeles, and was named director of the station in 1952. Behlmer joined Grant-Hollywood in 1956, after serving as director-producer of nationally-televized shows.



Larry H. Israel will be general manager and operating head of Tv Advertising Representatives, Inc.—an organization newly formed and incorporated by the Westinghouse Broadcasting Co. Israel, now general manager of WJZ-TV, Baltimore, will turn over that office to his soon to be announced successor, in January. He will then devote full time to selecting staff and offices for the new rep firm, to be fully operative 1 July, 1959. Israel has been with the Baltimore station since WBC assumed ownership of it in 1957. Prior to that, he was sales manager of WDTV (now KDKA-TV), Pittsburgh, and general manager of WENS, Pittsburgh and KMGM-TV, Minneapolis-St. Paul. Tv Advertising Representatives will be the national sales rep for WBC's five television stations.

YOUR FALL - WINTER SPOT BUSINESS WILL BE UP

because you'll get more of it if you read
SPONSOR's new 12th annual

FALL FACTS BASICS

38 pages on **Marketing** with 15 pages of BASICS charts

86 pages on **Radio** with 15 pages of BASICS charts

78 pages on **Television** with 18 pages of BASICS charts

17 pages on **Film** with four pages of BASICS charts

Full copies of Fall Facts BASICS available for \$1

Reprints of the popular BASICS charts sections:

16 pages on Marketing	1 TO 9	35 cents each
16 pages on Radio	10 TO 49	25 cents each
24 pages on Tv and Film	50 TO 99	20 cents each
	100 TO 499	15 cents each
	500 TO 999	12½ cents each
	1,000 OR MORE	10 cents each

Prices include postage

For fast delivery, use the coupon below:

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Please send me the following reprints from Fall Facts BASICS.

Check or cash enclosed Bill me

Section	Quantity desired	Unit price	Total amount
Marketing
Radio
Television-Film

Full copy of Fall Facts BASICS—\$1

Name

Company

Address

SPONSOR SPEAKS

Don't be too quick about quick ratings

The announcement, by A. C. Nielsen Co. of a new instantaneous tv rating service, plus the expansion of Arbitron by ARB, has been rightfully hailed in many quarters as an important research advance for the industry.

Undoubtedly these two new developments will provide many agencies and advertisers with valuable and useful information about their tv investments.

Nevertheless we want to raise a word of caution about the careless or hasty use of these or other rating services.

The fact that agencies and clients can now get almost simultaneous data on the pulling power of their programs presents some very serious temptations. One of these is the completely human tendency to make snap judgments or emotional decisions based on too few and unconsidered facts.

Ratings in themselves, are good and proper broadcasting tools. But they must be studied by qualified rating specialists, and they are most valid and most valuable when they are used to determine long-term trends, not short-term and sometimes highly variable performances.

Guard against rating fever

SPONSOR has often had occasion to warn against the overinfatuation with ratings which is common among certain agencies, advertisers, and even stations and networks.

The fact is, as any mature research man will admit, radio and tv ratings today are misused as often as they are honestly and correctly used. And both branches of broadcasting have suffered almost irreparable harm because of "rating fever."

SPONSOR welcomes every new development in broadcast research which sheds more light on the efficiency and sales power of radio and tv.

But we suggest that the greatest research need today is not so much the extension and refinement of present rating services, as it is a wholesale revision of the methods and practices by which these services are used.

THIS WE FIGHT FOR: *Recognition by advertisers and broadcasters alike that, in radio and tv, there are many important "intangibles." Neither ratings nor costs-per-1,000 tell the whole story. The full measure of the power of the air media must be calculated in other terms.*



10-SECOND SPOTS

Second best: The news department of KFMB, San Diego, conducted a local crime survey, found that radios ranked second in number of items stolen in San Diego area. First place went to ladies' panties taken from clotheslines.

Switch: Cover of new monthly newsletter of HFH Productions Inc., commercial film producers, features a cartoon of an artist doing the "trampas walk" down a cowtown street with a pencil in his holster. Caption: "Have pencil, will animate."

BPA: Funniest line from the BPA Convention in St. Louis: "We haven't had any trouble with alligators at our house lately." Utterer was Byron Taggart, promotion manager of WFLA-TV, Tampa, whose home actually is surrounded not only by alligators but by cottonmouth moccasins as well.

More BPA: In the SPONSOR suite at the convention, John Stilli, sales manager of KDKA-TV, Pittsburgh, met two people to whom he'd sent two dollars in a chain letter. The two recipients: a v.p. at BBDO and a staffer at SPONSOR, each of whom netted \$42 on an investment of \$2.

Definitions: From KONO-TV, San Antonio, came these definitions of tv-radio terms. The author is Dee Vincent, a KONO-TV staff announcer, and if you enjoy them, better cut out and save them because there'll be more to come:

Dissolve—Sudden disappearance of director after blowing a live spot.

Matched dissolve—Sudden disappearance of director and announcer after blowing live spot.

Take—This denotes director has put the wrong camera on the air; it is done electrically.

Double take—Reaction of the director after a "take."

Superimposition—Director can't make up his mind which camera he wants.

Credits—Advance list of personnel who will be fired right after this show.

Remote—The possibility of the client renewing.

Musical bridge—Audio man is in the men's room.

Slide—Everybody except the announcer throw themselves on the floor; someone is in front of the camera.

MAJOR MARKET BREAKTHROUGH IN DALLAS, KBOX

KBOX

• 5 in A Series - Radio Renaissance in Dallas

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL
St. Louis
KBOX
Dallas
WRIT
Milwaukee

THE BALABAN STATIONS

In tempo with the times

Sold Nationally by Robert E. Eastman

STACKED!

...with top CBS-ABC-NTA network programs in America's 37th TV market

CBS

Gunsmoke
Have Gun Will Travel
Playhouse 90
Jack Benny
Ed Sullivan
Alfred Hitchcock
G.E. Theatre
Phil Silvers
Person to Person
Perry Mason

Oh Susanna

Jackie Gleason
Name that Tune
December Bride
The Millionaire
I've Got A Secret
Danny Thomas
Red Skelton
To Tell the Truth
Douglas Edwards
What's My Line
\$64,000 Question

Lassie

Bachelor Father
20th Century
Hit Parade
Trackdown
Zane Grey
Lux Playhouse
Wanted Dead or Alive
Robin Hood
Mighty Mouse
Garry Moore
Captain Kangaroo
For Love or Money

Play Your Hunch

Arthur Godfrey
Top Dollar
Love of Life
World Turns
Jimmy Dean
House Party
Big Payoff
Verdict is Yours
Edge of Night
Secret Storm
CBS Hockey
Pro Football

ABC

Cheyenne
Sugarfoot
Zorro
Walt Disney
Lawrence Welk
Rin Tin Tin
American Bandstand
Mickey Mouse Club
Wed. Night Fights
Voice of Firestone

Pat Boone
The Lawman
Patti Page
All-Star Golf

NTA

This Is Alice
Man Without a
How to Marry
Millionaire
TV Hour of Stars

as for coverage, NCS #3 confirms Channel 9 domination in the rich Upper Ohio Valley.

A Member of the Friendly Group Stations:

KODE-TV, WBOY-TV, WSTV-TV

52 Vanderbilt Ave., N.Y. • 211 Smithfield St., Pittsburgh

Represented by Avery-Knodel, Inc.

WSTV-TV

CHANNEL 9 STERLINGVILLE-WHEELING



"Best Buy by Any Known Source"